VOGUE

INCORPORATING VANITY FAIR

ADVANCE
RETAIL
TRADE
EDITION

see section facing page 120

FASHIONS IN LIVING
APRIL 15, 1940
PRICE 35 CENTS

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ACTION TOWELS! Like yourself, Cannon towels are young, strong, supple, active, attractive.

You can whip them down off the towel bars, snap them across your shoulders, bunch them up for a rubdown, sit on them, step on them, toss them into a hamper and thence to the laundry. *And they love it!*

Moreover, you can expect this service to go on for years! And your investment is a sounder one because Cannon makes so many towels (in the world's largest towel mills) that they can give you wider variety and better values all the way from 25c to $2. Cannon Mills, Inc., New York City.

"CANNON" fine quality COLORS GUARANTEED FAST

CANNON TOWELS • CANNON SHEETS • CANNON PURE SILK HOSIERY

HOYNINGEN-HUENE

LYRE, COURTESY OF JAMES PENDLETON

YOUNG-GODDESS ORIGINAL, WHITE, WITH LYRE-SHAPE BROIDERY SILVER-BRIGHT AND CRYSTAL-CLEAR.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

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A young skin wants YARDLEY'S "English Complexion" Cream for cleansing and refining, and for enduring softness. Its fresh luxury leaves your skin feeling soft and smooth as a baby's $1.10

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Every skin wants YARDLEY'S Foundation Cream for a beautifully sleek finish of gardenia texture . . . 85c

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Any of the preparations on this page may be found at YARDLEY, 620 Fifth Ave., New York, or at better shops throughout the country.

BY APPOINTMENT TO HER MAJESTY QUEEN MARY

YARDLEY

Vogue
April 15th, 1940

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Vol. 95, No. 8
Whole No. 1626

B. H. Wragge

accent on neutrals

B. H. Wragge, famous shirtmaker, does another of his perfectly matched wardrobes for late Spring. This time, built around a wonderful new rayon fabric—Herrington Cord, in pearl gray or pale beige. It looks like fine herringbone tweed, feels fresh as iced lettuce, tailors with smooth perfection. Beautiful neutral foil for the sunny vine print designed for it. Bonwit Exclusives.

Top left. Herrington Cord Slacks. New longer jacket, short sleeves. 12 to 20, 12.95 Precision tailored slacks. 12 to 20, 12.95

Top right. Beautifully tailored long sleeved blouse, vine print rayon crepe. Chartreuse, red, green, brown, blue. Sizes 12 to 38, 6.50 Crisp button-down skirt in Herrington Cord. Sizes 12 to 38, 9.95

Left above. Herrington Cord Town Suit. Perfectly tailored with slot-seamed pockets, inverted pleat in skirt. 12 to 18, 25.00

Center. City-country dress in vine print rayon crepe. Yellow, green, red, blue, brown. 12 to 20, 19.95 Shown with it, new Cab-by Coat in natural Irish linen, contrast piping. 12 to 18, 25.00

Left. Print and Plain Playsuit. Herrington Cord button-down skirt. Shorts and shirt of vine print. Blue, red, yellow. 12 to 20, 19.95

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BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

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George Platt Lynes

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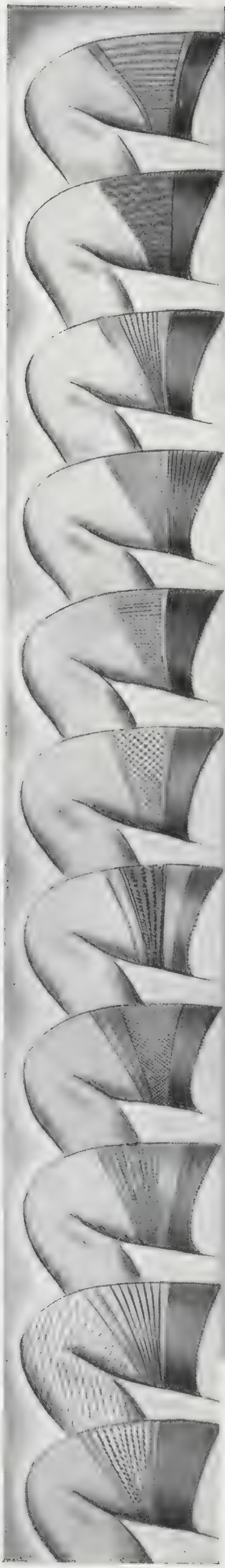

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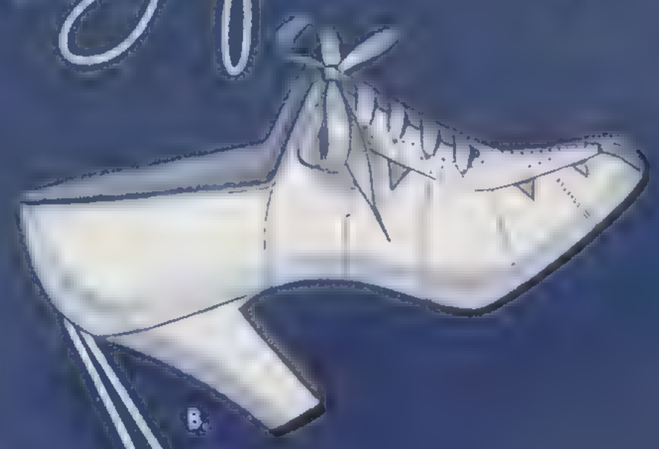

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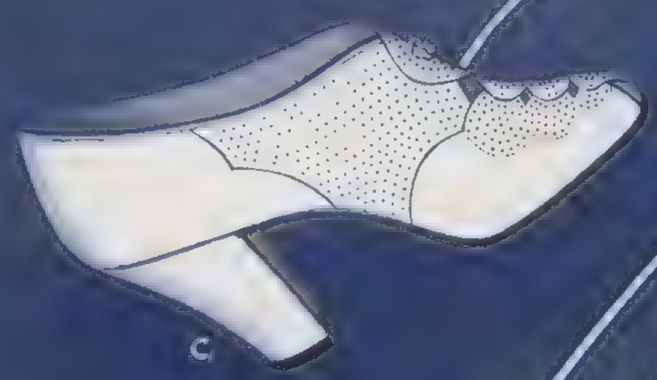

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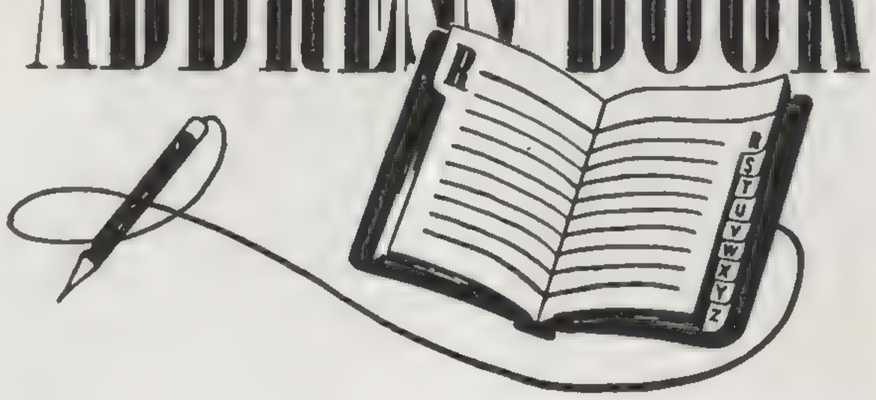

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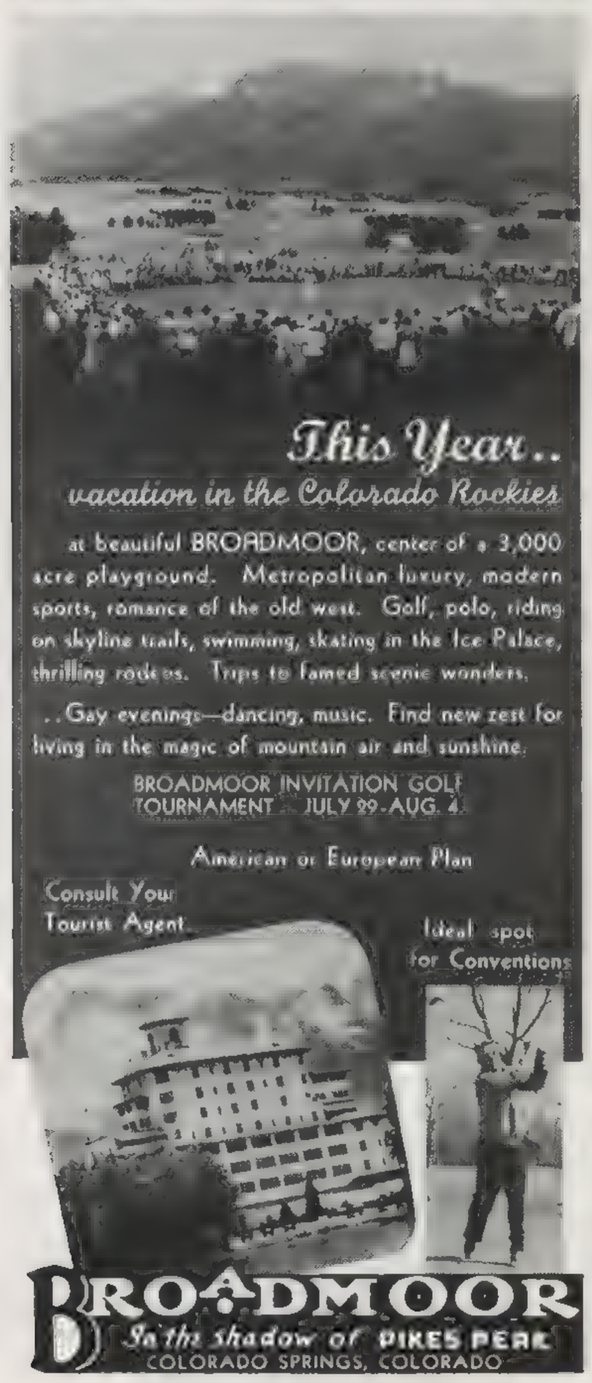

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Sixty-Three Ranch, an operating stock ranch, is located at the mouth of beautiful Mission Creek Canyon, 50 miles from Yellowstone Park. It gets its name from the brand, which originated in 1863. Comfortable cabins, beautiful scenery, riding over mountain trails and rolling plains. Pack trips, rodeos, roping, branding, fishing, and swimming. Folder on request. P. E. Christensen.

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S Half Diamond—operating ranch bet. Glacier & Banff. Fine horses, beautiful lake. Range & mt. trails, pack trips. Modern. Great Northern to Eureka. Bklt.

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Red Punch

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THE GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

NEW YORK CITY

Restaurants—dining

CHAMPS-ELYSEES
25 East 40th St.
Le Restaurant Par Excellence. Cuisine Française. Peerless Hors D'Oeuvres and Chicken Champs-Elysées.
Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning Murray Hill 4-8833

THE MARGUERY—RESTAURANT FRANÇAIS 270 Park Ave.—WI. 2-8494. Famous for the real Filet of Sole Marguery and hot hors d'œuvres. Parisian Specialties every day. Lunch—Dinner—Cocktail Hour.

JANE DAVIES'
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Luncheon 55c, 65c, 75c — Vintage Wines — Dinner $1 and $1.25

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon $1—Dinner from $1.50 in the Main Dining Room. Dollar London-Buffet-Dinner before theatre in the Bar.

THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to $1.25.

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JANET OF FRANCE, 237 W. 52 St., W. of B'way. Famous for "onion soup", Chateaubriand Steak. Dinner $1 up; lunch 65c. Janet entertains. Visit our bar. Closed Sundays. COlumbus 5-8717.

CAFE TROUVILLE
112 East 52nd St.
Open for luncheon, cocktail hour and dinner.
Entertainment during supper.

WHITE TURKEY TOWN HOUSE. Superb food in a charming, early American atmosphere. Luncheons from 95c. Cocktails. Dinners from $1.50. Sundays: Brunch $1.00. Dinner from $1.75. One University Place, on historic Washington Square, N. Y. C.

4 W. 49th SUSAN PALMER 11 A.M. to 11 P.M. No better food any place at any price. Specialties every day by popular demand. Luncheon from 65c—Dinner from $1.00. Try the famous oyster bar.

PATRICIA MURPHY'S Candlelight Restaurants.
The Barclay—33 E. 60th St., Manhattan
The Candlelight—114 Henry St., Brooklyn
Sophisticated American Foods

THEODORE'S RESTAURANT, 4 East 56th Street. PLaza 3-6426. One of New York's outstanding restaurants. Luncheon $1.25. Cocktails, Dinner $2. Closed Sundays. Le Ruban Bleu open 11 P.M. to 4 A.M.

CAFE ST. DENIS—11 East 53rd Street, EL. 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from $1.25. Also à la carte.

RESTAURANT MAYAN, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails and dinner. Unusual atmosphere. Luncheon entrées from 60c. Dinner Prix Fixe from $1.50, also à la carte.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, also à la carte.

ROCKEFELLER PLAZA RESTAURANT, 32 West 50th. Smart but informal. Plaza Room: Club breakfast 60c. Luncheon from 75c. Dinner from $1.00. Old New York Room: Luncheon from 75c. Dinner from $1.00. Cocktail Lounge: Cocktails from 25c.

24 WEST 55 ST. CAFE & RESTAURANT (Rockefeller Apts.—off 5th Ave.). Smart, restful atmosphere. Excellent cuisine. Luncheon from 60c; large cocktails from 25c; Dinner from $1.00. Also à la carte.

CAFE LOUIS XIV. 15 West 49th, Rockefeller Center. Cuisine Classique, Fine Wines, American Bar. Prix Fixe Luncheon $1.50. Pre-Theatre Dinner $2.00. Also à la carte. Wm. Adler and his Violin.

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Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad.
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Finest vintage wines, and liquors
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WHALER BAR—Madison Ave. at 38th St., N. Y. Board the whaler "Wanderer" as she gets under way with a full cargo and all hands on deck. Pull up to the captain's table and have your tot of pilot's grog. Special shoppers' luncheon from 55c.

Restaurants—dancing

LE COQ ROUGE—65 E. 56th St. Famous cuisine. Luncheon, Dinner and after theatre. Dancing—Entertainment. George Sterney's Orchestra and Tisdale's Trio. Reservations. PLaza 3-8887.

LARUE—45 East 58th Street, VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing till 4 A.M.

ST. MORITZ-ON-THE-PARK, 50 Central Park South. Dinner and supper dancing in the Café de la Paix, featuring 'Round the World Bar and Sidewalk Café. The home of the famous Rumpelmayer's.

THE WHIRLING TOP—3 E. 52 St. Rendezvous for Connoisseurs of excellent cuisine, wine & liquor. Luncheon 65c-$1; Cocktails from 25c till 6 P.M.; Dinner $1.50-$3.50; Entertainment. EL. 5-8051.

VERSAILLES, 151 E. 50 St., PL. 8-0310. An impressive French cuisine makes Versailles the glamour spot of New York. Cocktail Hour, Dinner & After Theatre. Presenting nightly B'way's Brightest Stars. Charles Reader & Orch., Panchito & his Rhumba.

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LEON & EDDIE'S, 33 W. 52 St. World Famous café-restaurant offers America's most amazing values in food and entertainment. "Sly" and subtle Eddie Davis heads the show. Continuous Dancing. Should be on your "must" list.

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California

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On Highway 101, 3 miles south of Palo Alto—in the shadow of Stanford University. In the Beautiful Santa Clara Valley. Food—California's Plentiful Best.

COCK O' THE WALK—Nothing quite like it. Charming, Unique and "Such Food." Hard to Find. 1556 Broadway, Oakland. In Rosebrook Hotel. Mr. & Mrs. Rosebrook, Proprietors.

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HANS CHRISTIAN ANDERSEN, Paramus, 15 min. from Geo. Washington Bridge. Route 4. Luncheon, cocktails, tea, dinner. Dutch Oven Chicken & Cape Cod Pecan Pie. Closed Mondays except holidays.

New York—Long Island

ROUND HILL RESTAURANT. Séjour des Gourmets, So. Huntington. Cuisine Française. Dining by fireplace. Wines & Liquors. Open all year. 34 mi. from N. Y. on Jericho Turnpike, Rt. 25. Huntington 1371.

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George Lamaze, Vice President — S. S. Jerwan, Manager

A—"CHARMER" a Top Hat creation, designed by Rath . . . a soft, saucy bag that opens up to surprising roominess! Made of Oriental genuine snakeskin in black, navy, red, and bright shades; also in Chiffon Kid in same colors and white. About $8.50.

B—Two lovely creations by Aster. ROSETTE—A nosegay, a rose-gay, in French colors, delicate as a summer sunset. In wafer-thin hand-brushed French Skiver leather. GUIRLANDE—Natural leaves preserved to retain their original freshness. Lovely in two-toned color combinations to grace your wrist, hair or boutonniere. $1.00 each.

C—VICTORIAN, a "Belle France Original". Gay, old-fashioned hankies of pure, super-sheer linen with quaint scalloped handrolled hems. These are three of a group of six—in popular Spring shades. 50¢ each.

D—TURNABOUT—University's two-tone flatterer, with navy print skirt and red print top, patent leather hearts on the belt. Detachable hood, red one side, navy the other. Junior sizes. Colors: Red and Navy, Rose and Berry, Powder Blue and Duke Blue. About $6.50.

E—Round above, and sliver-slim below, The New Directoire by MADAME POIX promises you a figure fit for Spring, with the new long-waisted look beneath a youthfully curved bosom. Exquisite imported lace, $5.00. Imported Alencon-type lace or fine imported net, $3.50. Broadcloth, $2.00.

F—CARTWHEELS—The frontier spirit in costume jewelry! Notched rings strung on twisted cord to give a bright touch to your Spring ensemble! In red and white, kelly and white, royal and white, all white. $2.00.

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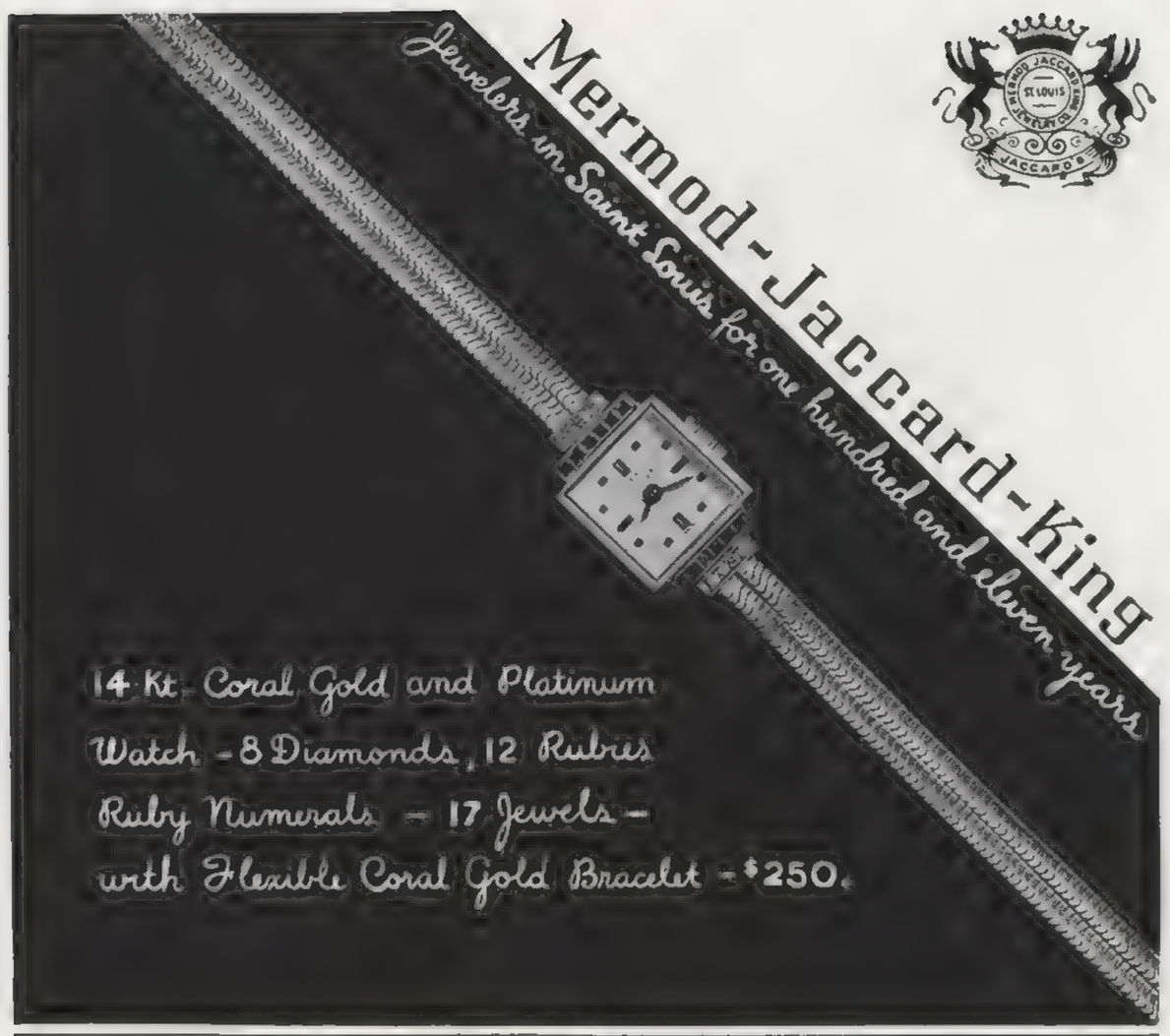
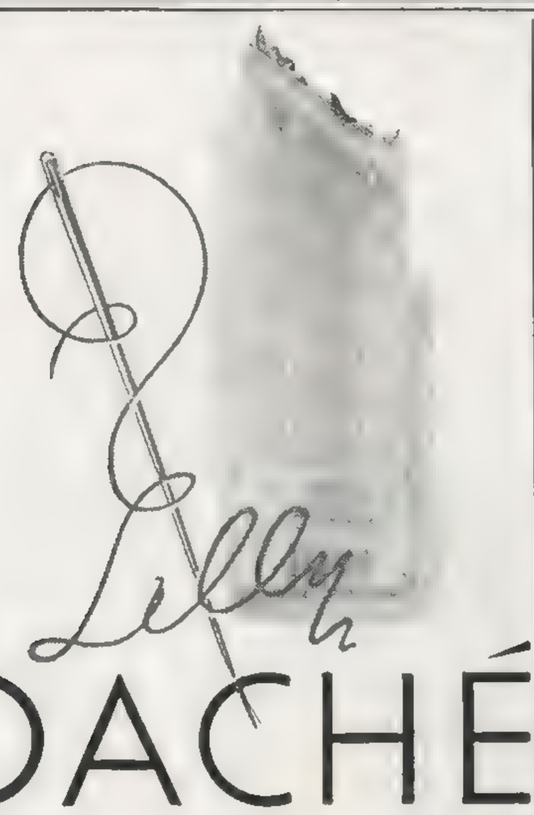
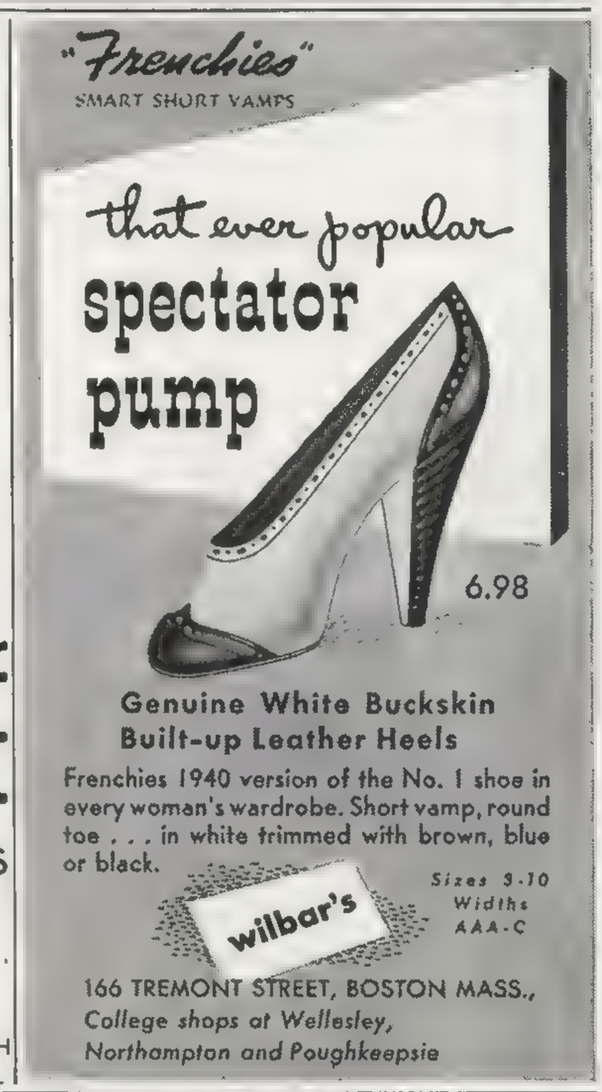




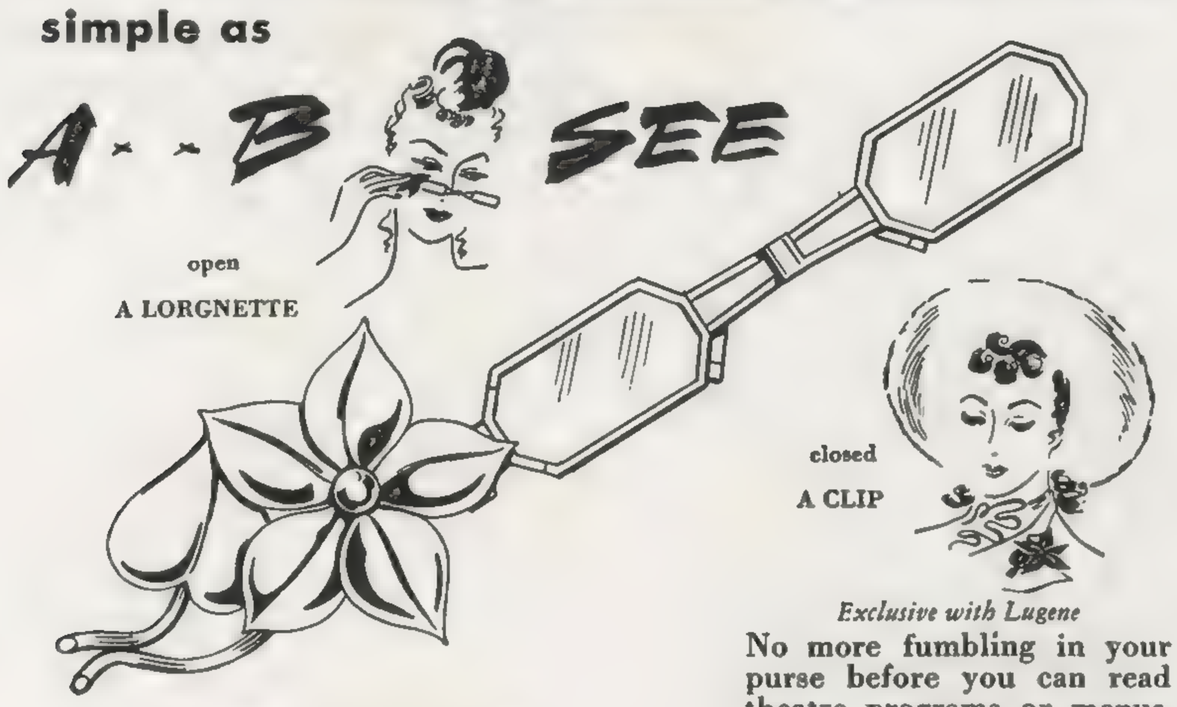
HATS . . . . ACCESSORIES

. . 78 East 56th Street . . New York . .

PARIS . . . . MIAMI BEACH



simple as



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NEW YORK

Shop

ZANY ZOO: The animal kingdom hit a new high in fantasy when this trio was born. For your delectation, we present the aquamarine camel, the rose-tinted hippopotamus, and the crystalline giraffe, all bent on amusing somebody, or some abode. They're made of modern Venetian glass. Each of them costs $2.50, and is about four and a half inches high (excluding the giraffe and his neck). And there's an amusing assortment of smaller beasts at $1.25 each. You will find them all at Modernage, at 162 East Thirty-Third Street. They're in the gift department.

COUNTRY LUNCH: Naturally you'd wear this costume to a lot of places, but it's perfect in our eyes, for lunching in the country. The dress, itself, short-sleeved and collarless, is of saffron yellow sheer wool, with a belt of yellow suède. The jacket is striped with the same colour of yellow, and brown. The way that the double row of buttons marches down the front reminds us of the wonderful tapering lines of a doorman's coat —which make the waist-line dwindle before your very eyes.

Martha Levine will provide you with both dress and jacket, if you in turn, provide her with $49.75. 501 Madison Avenue is the place to go.

PRETTY SIGHT: Things being less and less what they seem, these days, you may be able to guess that the picture represents a pair of lorgnettes. The trick of it is that when the glasses themselves fold up, you have only an attractive gold flower to show for the whole works. The flower is, in turn, a clip. The flower is rolled-gold-plated, in either shiny or antique finish. Complete with a nice red leather case, this comes to but $12. The lenses themselves are, of course, extra, by prescription. You will find this at Lugene, the optician. 600 Madison Avenue is the address.

EARLY BERGEN: We mentioned Minerva Antiques not so long ago in these pages, but the place seemed to draw us back on the tide of awe and curiosity. Our most interesting (to us) find, on this visit, was a porcelain figure of about 1770; made at the Hesse-Kassel factory, a ventriloquist consulting his dummy. The whole thing is extremely elegant. A bewigged gentleman with bulging eyes is striking a pose and standing with his dummy—a little girl —on one arm, partly covered with a black mantle. This is a collector's piece, and for a collector who has $200 to spare. This is only one of the charming sort of things you're likely to find here, at 535 Madison Avenue, and, courage, they are not all so dear.

VOGUE STUDIOS

ZANY ZOO

COUNTRY LUNCH

PRETTY SIGHT

Hound lives high

Crocodile Scene: The transformation of the ponderous crocodile into these sleek-lined shoes is certainly an apt example of man's improvement over nature. The sort of thing that would make even the crocodiles happy, if they could see them—not to mention the delight of the ladies who will buy them. Jack Sommers is the creator in this case, working out such graceful patterns at 2 West Fifty-Seventh Street. The pumps, in black, brown, or navy-blue, cost $18.75 the pair. The crocodile bag to match, its frame studded with gold-coloured nails; $18.50. And for evening...open-toed draped white satin shoes on high gold-kid wedge soles.

CROCODILE SCENE

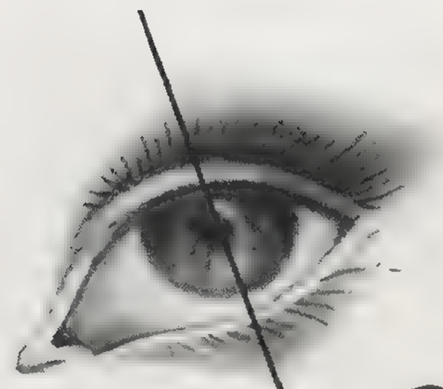
DASHER

SWEET AND GOOD

Dasher: If dash is what you need to inject into your wardrobe, this big red hat should easily fill the prescription. The wide, scalloped way in which the felt is treated on the brim gives it an appearance rather like a giant shell. For all its bold line, this hat is adaptable to many different visages, as our experiments proved. We also noted, in a purely clinical way, that it has a beneficial effect on the wearer's spirit. $22.50; Rose Saphire, 501 Madison Avenue.

Sweet and Good: Whether or not you are a candy-fan, nearly every one likes maple sugar or maple syrup, especially when it comes under the heading of "the real thing." Sugar Bill, of Sugar Hill, New Hampshire, has been sweetening the lives of these devotees for some time. In the photograph, we show two of the wooden buckets which come packed with a combination of syrup, maple cream, dry sugar, and candies, for $1.95. Scattered beside them, tender and beguiling maple leaves of maple candy. The maple syrup costs 75 cents for a pint can. Granulated sugar, which makes cereal seem more exciting than it is $1.00 the box. And maple crème—a smooth and spreadable delicacy, 70 cents a jar; all postpaid. For delivery west of the Mississippi and south of Washington, add 10%.

Hair Care: If your winter permanent has left you, and left you rather wispy, you might consider a visit to the salon of Émile of the Barbizon for your reconditioning. Émile advocates a lotion of his own making, to be used before and after permanent waving, especially by those whose locks are inclined to be brittle. And he also pampers difficult hair with a special solvent shampoo, which is completely freed from alkali and acid. When asked what he was thinking most about in styling of coiffures, Émile professed his faith in more and prettier bangs this season with the hair still swept up at the sides. 813A Lexington Avenue.



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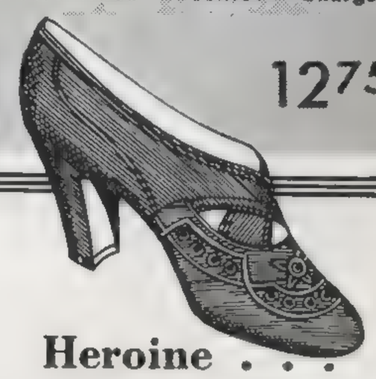
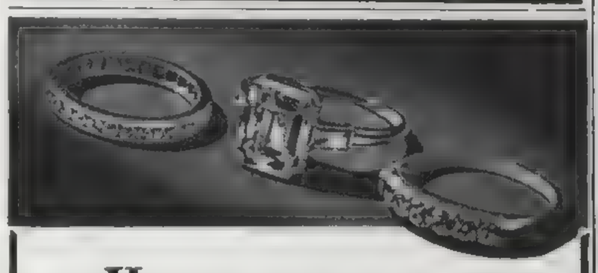


12.75

Heroine . . .

Love interest in gabardine

Heroine is the most romantic step-in to show up at Shoecraft this spring. It's fitted for an important role on the long narrow foot. Lastex gabardine delicately embroidered strikes feminine fancy for dressmaker detail. Idolized for afternoon in black or blue.



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All above rings set in solid platinum.

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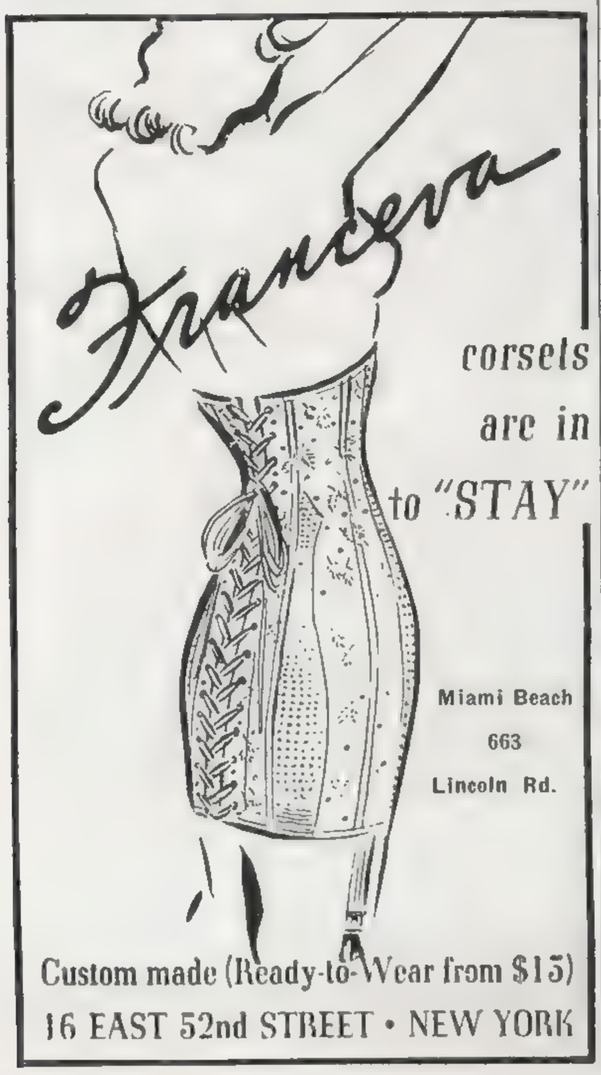


Shop

Flowery Hat: This is one of the crispest and at the same time, one of the most sentimental little hats we've seen. The body is made of natural-coloured straw, and not very much of it. On the brim are squashy taffeta blossoms of red and purple silk taffeta, and down the back fall two broad, short streamers, one of the red taffeta; one of purple. This little hat, designed by Louise Bourbon awaits you at Fanny and Hilda, 501 Madison Avenue. $35.

Little Things: The advent of national notion week is nigh. This period, from April 22 to April 27, will be set aside for the contemplation, and purchasing, of any sundries from Kleenex to buttons to nail-scissors and all over the country the shops will make much of displaying these little helpers. Now is the time for all good ladies to go through their supply closets with critical eye, listing all of the accessories to the civilized life that they often put off buying. How long have you, Madame, been promising yourself a new darning egg?

Blackamoors: If you have ever tried to track down blackamoors in antique and junk shops, you know how hard it is to find good old ones, in perfect condition. And when you do find handsome ones, both the figures and the price are often too large.

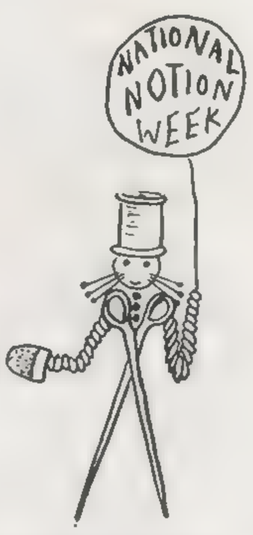
Scully and Scully, at 506 Park Avenue, have solved the problem very attractively in every detail to our way of thinking. The standing fellow is about two feet high, and has a place to hold something—plumes perhaps. He costs $25. The wall-bracket one costs but $16.75. Both of these individuals are of painted composition—black and translucent polychrome colours, which give an antique effect.

Wedding Advice: No one has ever been married without a certain degree of fluster, but the new Wedding Advisory Service at Black, Starr and Frost-Gorham is planned to cut this state down to the very minimum. Presided over by Marie Coudert Brennig, whose experience as head of the Wedding Embassy makes her a famous authority, this department will take up any question involving marriage except the choice of groom.

Quandaries about etiquette and budgets, trousseaux problems, etc., are smoothed out competently and understandingly. And a bride may select the presents she covets, and have the knowledge filed away, and passed on to loving friends, against the possibility of the bride's receiving fourteen Chinese bridge lamps. All this is done for love; go to the second floor, ask for Miss Brennig, and relax.

VOGUE STUDIOS

FLOWERY HAT



NATIONAL NOTION WEEK

BLACKAMOORS

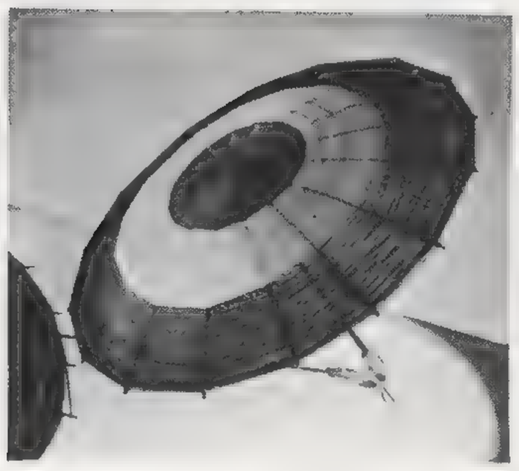
Hound lives high

Mole Story: S. L. Molot, the furrier at 21 East Fifty-Sixth Street, has collected mountains of mole skins to use for summer jackets, in a number of styles. These are tinted to match your coloured tweeds and prints, in interesting greyed shades. Don't ask for pastels, since that involves a complicated bleaching and re-dyeing process, but almost any of the deeper tones are available. We liked best the blue—the sort of tone you get in blue fox. Red is more startling, but attractive. Our favourite model is the one we've sketched, with wide bands crossing over tightly at the waist, wide shoulders, and straight, loose sleeves. $95, or in some cases slightly more, for a difficult colour.

MOLE STORY

Patriot's Parasol: Are we ahead of ourselves too far if we show you a parasol now? Anyway, beach life will be coming along very soon, and you might as well be beginning to think about it. This sunshade is fashioned of red, white, and blue, yarn wound round and around and around. This is at David's, 425 Fifth Avenue, for the sum of $12.50. Sissies may have it in solid colours too....

And never let us mention this shop without speaking of their handbags. Perfect to go with a suit is a very plain one of navy-blue calf, long and thin from the front, triangular from the side; it sits up nicely of its own accord. There's no decoration at all except for one pleat, and a simple oblong gold-metal clasp; $16 is the price.... This is of David's own design, and consequently holds their own patented "captive" bill-fold, which can't be lost.



PATRIOT'S PARASOL

Entrance Marks: The sign-post in the little sketch is very attractive, we believe, for country houses. The price is a very attractive little affair, too, only $5.75 postpaid to you. This sum includes a natural cedar post, a board of weather-proofed cypress wood, painted in black with your name (up to fourteen letters), and a graceful scroll of black iron for a support. Write to "Entrance Marks," Witherspoon Building, Juniper Street, in Philadelphia, Pennsylvania.

Table Set: If you are concerned about table-settings, and want your own to be particularly beautiful this spring, you can get a wonderful object-lesson in how to achieve this effect by visiting the table decorations exhibit at Constance Spry's shop. From April 15 through May 11, tables will be shown, exhibiting the floral talents of Miss Spry, beautiful linens from Daisy Foreman, and china, silver and Orrefors glass, from Georg Jensen. This is an inspiring group.

ENTRANCE MARKS

NEW! **Summer blanket and blanket cover combined in one..The pastel pure wool blanket is covered with matching flowered rayon crepe.. picot edged. Single bed, $16.50, double, $17.50. Matching long breakfast coat, $15. Nightgown, $9.50. Colors: pink, peach, blue, or white. Mail orders filled.**

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MAIL ORDERS

A smart carrier with a handy zipper opening for those tennis balls. Beautifully tailored of Red, Navy Blue or Green Linen with White mesh front. When ordering state waist measurement and color preferred. C. O. D. or Money Orders.

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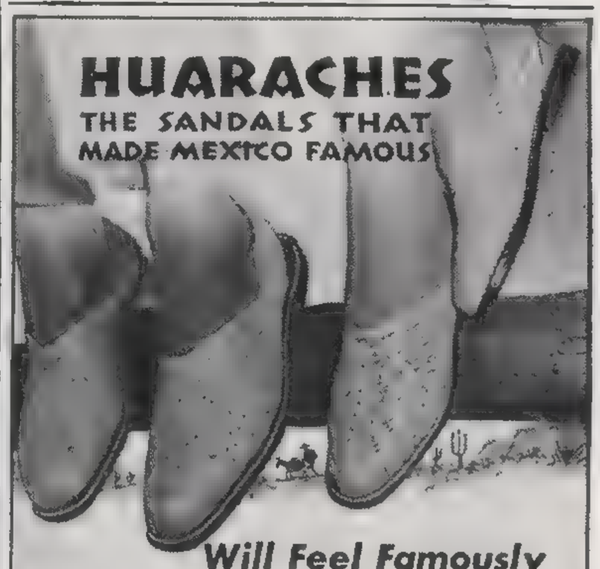
THE SANDALS THAT MADE MEXICO FAMOUS



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NOW ONLY $2.95
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No two pairs of imported STEERHIDE Huaraches are ever woven with the same pattern and design. Domestic production has never been able to imitate this. It's a tribute to the Indian Sandal-Maker and the good taste of the wearer.

Handtooled in natural beige leather (also in white, plain weave)

All sizes for men and women
Send foot outline, mention shoe size.

The **OLD MEXICO SHOP**
SANTA FÉ — NEW MEXICO

Shop

Tin Helper: The shop of Fred Leighton is famous by now for its charming hand-made objects of Mexican tin. Here are two pieces from the latest shipment. The tooled sandwich tray costs $2.50; the squat milk-pitcher costs $2. Both have hardly any weight at all. They're most decorative for a country house, and seem exactly The Thing for lunch on the terrace. Of course, this is only a small part of a large collection. It's best to see "the works" yourself, at that fascinating spot. 15 East Eighth Street is the place to go.

Table Light: Ronson is the maker of this new table-lighter and cigarette-box combination. The box is of dureum, a gold alloy, enamelled in a tortoise-shell effect. The inside of the box is a very ingenious arrangement. In the two bottom rows, you may put the longer-sized cigarettes; and in the top row, the regular ones. The lighter is of the kind with a Touch-tip lighting action, and, it being a Ronson, you know you don't have to "touch" in vain. It's your box for $16.50, at Ovington's, Fifth Avenue and Thirty-Ninth Street.

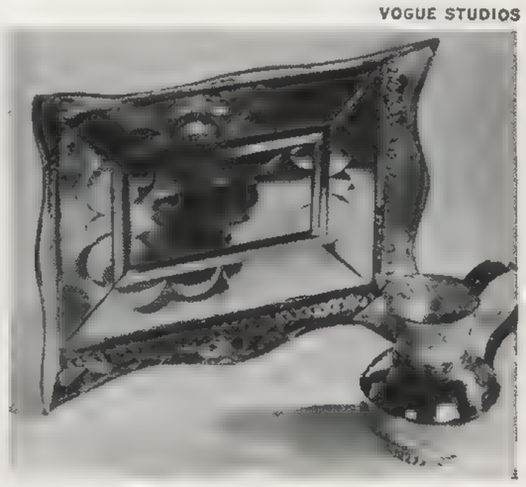
Snuffer Supreme: Any one guessing all of the uses of this silver-plated object may buy it for $2. So may any one else, for that matter, which astonishes us. The handy thing may be used, as shown, to snuff candles—then the cap turned forward for extinguishing hurricane-lamps. In the rod is a long taper, which could ignite even very high candles. In the handle is a box of matches.

We suggest this as a good week-end present. You may buy this at Lambert's, Sixtieth Street at Lexington Avenue, in the gift department. And if you have been thinking of Lambert Brothers as a jewellery house only, a trip up to their second floor to see the collection of china, glass, and gifts of all imaginable kinds will be well worth your while.

Dog-Collar Belt: Novo-style has made a belt which is most appealing to Shop-Hound, for its design is lifted directly from a dog's collar. It is made of patent leather—in any colour in which patent leather is made, and is about one inch wide. There's a small brass buckle, and the holes to go into the buckle are continued all around the whole belt, so you can adjust it to any possible size. At the back of it is a long brass plate, on which you can engrave your name—just as though you, too, were a dog.

Nat Lewis, at 409 Madison Avenue, has these very canine belts, and sells them for $2. If you want to be fey, you might order your pet a collar to match, from your pet shop.

VOGUE STUDIOS



TIN HELPERS

TABLE LIGHT

SNUFFER SUPREME

Hound lives high

Canine Bag: For dog-fanciers, and especially for young ones and country ones, this handbag should attain the title of Favourite. It's made of natural-coloured pigskin, with a monogram-plate in the form of a dog, in gold-coloured metal. You can choose almost any known breed of dog in the world. The initials are cut right into the side of the beast. You may have one for $15, according to our latest reports from Abercrombie and Fitch, at Forty-Fifth Street and Madison Avenue.

Danish Dolls: These people are a Danish bride and her groom—about to come to life, by the looks of them. Their faces are fashioned by a sculptor in Copenhagen, and the clothes copied from authentic ones in a Copenhagen museum. The price for the pair—and it would be cruel to separate them after their long trip from Denmark—is $12.50 postpaid, including the metal stands. Incidentally, if you are a doll collector, and have been wondering where to buy the stands for them, you can order them here for 30c. And there are stands for all sizes of dolls. The address is: Krug International Doll House, 2227 St. Paul St., Baltimore, Maryland.

Fat Pig: The fat pig in the picture is a very versatile one. First, he looks a bit like a hippopotamus to us. Second, he can hold either coins for children, or razor-blades for men; and third, his head unscrews so that you can take out whatever is inside without demolishing the little beast. This silver-plated one is a very definite improvement over the old pottery pigs which you had to break open.

When we were a little girl, we used to be so appalled by the slaughter and a sense of betrayal that we could hardly get any fun out of spending the money. Anyway, Evelyn Reed has the animal, for a mere $2, at 524 Madison Avenue.

CANINE BAG

Sea Jewels: The jewellery department at Hammacher-Schlemmer turns to summer with seaside-like treasure. For your seasonal self-decoration, we liked the tiny white Pikaki shells; the smallest shells we've ever seen. A long four-strand lei of them or a shorter eight-strand one, sells for $6. And there are single strands of small, dull, crinkly coral disks, for $2.50, in green or orange.

Of course, this selection of necklaces is only a small part of the wares. There's plenty of wood and silver and gold that should be commented on, too. See for yourself, on the first floor. Some ladies, dazzled by the array of Hammacher's other wares, have gone so far as to overlook this department, thus making a serious mistake.

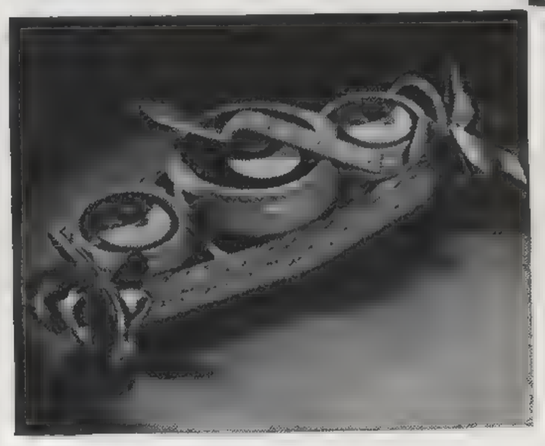
DANISH DOLLS

FAT PIG

Food Surprises + + +

THAT BOOST YOUR REPUTATION AS A HOSTESS

CATER TO HIS MOST IMPERIAL TASTE— Superb Russian sauces and dressings give meat, poultry, game, salads the savor that gourmets rhapsodize over. Five-compartment basket holds Russian Mustard Sauce in Sherry, Russian Imperial Sauce, Caucasian Dressing, Russian Mustard Double Strength, and Red Horse Radish Russian Style. . **$3.35**



LAST COURSE, BEST COURSE— Delicious triumvirate of imported cheeses aged in wine. Wicker basket with knife, contains 1 lb. crock aged English Stilton cured in Port Wine, 6 oz. crock aged English Cheddar cured in Sherry, and 6 oz. crock genuine French Roquefort cured in Brandy. **$5.95**

Our "Connoisseurs' Booklet" V is an Open Sesame to scads of other rare food delights. Send for it.

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Our 92nd Birthday

MINK ★ ★ ★
in a Springtime mood!

Harra

S. HARRA FUR CO., 15 WEST 57th STREET, NEW YORK

Shop Hound lives high

Slacks: If you are a fiend about fit, and are beginning to look around for a pair of man-tailored slacks that are really man-tailored, we would suggest a visit to The Andrews Company at 485 Madison Avenue. Here you can be tricked out in sleek craftily made clothes, with as much attention paid you as to a visiting banker.

For the slacks we liked the light-weight flannels, plain-coloured or in pale, ticking-like stripes—quite elegant. And there's a cool acetate-and-silk mixture which lets the blessed breezes in, and is not too prone to wrinkle. Classic slacks, and a couple of fittings thrown in, cost between $20 and $25, according to fabric. And, you can have a favourite shirt copied in men's shirting for $3.50.

Art: In case you have not already caught the habit of haunting the Perls Gallery, at 32 East Fifty-Eighth Street, we pass the address along in memory of all the fine pictures we've seen here. Best of all, they're understandingly priced, so that even the most modest young couple could go here to find their first "good" picture without suffering from inferiority. You can get a Picasso etching for $20, and one of an interesting collection of "lesser" paintings by important modern artists for as low as $50. Prices climb, in easy stages, to around $400.

Right now, and until May fifth, the brothers Perls are showing examples of the works of Marc Chagall, the modern French painter—one huge canvas in oils, and ten recent gouaches. Whether you're a collector, or a student, or just a looker, we hope you'll be happy there. We are.

Mesdames Pompadour: Werner of Switzerland, the hair stylist, scoffs at the "*faut souffrir pour être belle*" line of talk, and brings out the best in you, in a comfortable air-cooled salon. You'll want to remember this fact when the summer begins to close in on you. Right now, Werner is excited about pompadours, this style fitting in with his yen for neatness.

These pompadours are definitely new, and, with the exception of bangs, the only solution of what to wear with those crown-of-your-head bonnets. He rolls you up smoothly in front using the side hair as "stuffing." He varies the height of the roll to suit your features—they usually average about three inches, though. As for your back hair—wear it in low curls, or a fat sleek chignon (W. loves this). These things, and more, go on at 608 Fifth Avenue.

Garden Screens: Mattie Edwards Hewitt, the photographer, has a suggestion which you may be wanting to carry out soon, when your garden grows. She will make photomurals or big screens of enlarged pictures of your flower garden, so that you can revel in it—at its very best, all year round. Mrs. Hewitt will make a three-fold screen, sixty inches high, in black and white, for between $60 and $75. Or you may have the flowers hand-tinted in real or surreal colours for more money. Of course, if you don't want flowers, trees are nice, or enormously blown-up bird cages. 536 Fifth Avenue.

THE GLAMOUR ~~GIRL~~ *Car*
OF THE YEAR!

"Tops" in Style and Smartness!

CALL IT color or glamour—pep or personality—Oldsmobile's magnificent Custom 8 Cruiser has that certain *something* that gives it an identity all its own. *Everywhere,* you hear it called, "best looking on the road." *Everywhere,* you hear the reference, "smartest style this year." For *everyone* recognizes, in Oldsmobile, designing that's original, luxury that's refreshing and performance that renews its thrill with every drive you take. And not the least reason for Oldsmobile's glamour is this—the brilliant 110 H. P. Custom 8 Cruiser sells in the *lower* medium price field!

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Imagine driving without shifting gears or using a clutch! It's thrilling—revolutionary—makes driving half the work and twice the fun. It saves gas—peps up performance—gives you the whip hand at the stop light. Be modern! Take a trial drive today in General Motors' most distinctive car, the Olds Custom 8 Cruiser with Hydra-Matic Drive. (Optional on all models at extra cost.)

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"BEST LOOKING CAR ON THE ROAD!"

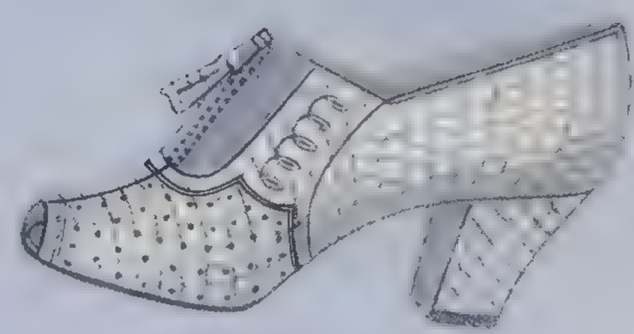
FULL-FASHIONED FIT

Makes A Prettier Foot

The Mignon

Foot Saver's marvelous Shortback Lasts do for your Shoes what full-fashioning does for your Stockings ...makes them fit and cling to the foot as a fine Stocking clings to the leg. But do remember, only Foot Savers are made over our Shortback Lasts.*

The Catalina



The Huron
a Skuffie

The Nelwyn
a Skuffie

$9.75 to $13.75

Shortback* Foot Savers Shape to Your Foot as a Stocking Shapes to Your Leg. It isn't just a Springtime delusion! Your foot does seem prettier—your ankles slimmer—in these delightful new Foot Saver Shoes. And the secret is full-fashioned fit! Foot Savers—shaped over our exclusive Shortback Lasts—fit your foot the way a full-fashioned stocking fits your leg. They're smooth, close-clinging—hug your heel and instep as though they were painted on. Yet you're as gloriously comfortable as though you weren't even wearing shoes! Write now for our new Spring Style Booklet and name of the nearest store. Julian & Kokenge Company, 48 West Main Street, Columbus, Ohio.

*Shortback**

FOOT SAVER SHOES

shaped to fit like your stockings

**Reg. U. S. Pat. Office*
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Cotton's in vogue

Vogue presses rolling out the May First issue are virtually cotton gins. Cotton is right on top of the fabric pile. It's moved up from children's to "grown" clothes . . . from morning to evening fashions . . . from unimpressive daily dresses to fashions created by America's great designers.

Cotton was King when Degas, visiting New Orleans, painted his famous "Cotton Fair" . . . the May 1 Vogue frontispiece. Now—with America designing cotton tailleurs and dreamy cotton evening gowns . . . with cotton prints from South America and cotton shoes from Paris—Cotton is King again. And Vogue reports its second coronation.

Besides cotton, there's Vivien Leigh as you've never seen her . . . the incredible Baronova at her practise bar . . . the Alfred Lunts in Genesee, Wisconsin . . . shot after shot . . . in Vogue, May 1.

Watch for the May 1st Cotton Issue of

VOGUE

On your newsstand April 25th . . . 35c

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LE BAISER, "THE KISS"
by AUGUSTE RODIN
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INCORPORATING VANITY FAIR

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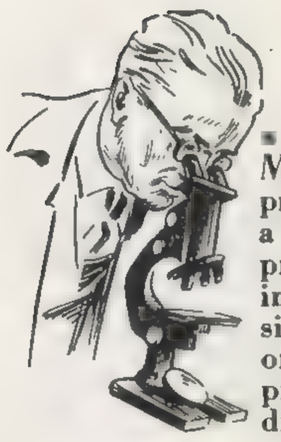
Slacks take another step forward this spring. Miss Halldis Prince wears super-smooth gabardine ones in a new shade, Tanbark. Bergdorf Goodman. Cover; Toni Frissell

Are you PREMATURELY *gray?*



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AMERICA'S LEADING HAIRDRESSERS *say:*

With Clairol's amazing* hair color-bath which is available at all good beauty salons, no woman need resign herself to graying hair.

A postcard addressed to Joan Clair, president, Clairol, Inc., 132 West 46th Street, New York, N. Y., will bring you FREE her comforting booklet, "Your First Gray Hair".

Naturally . . . with CLAIROL

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VOGUE'S-EYE VIEW OF FASHIONS IN LIVING

Keys let you in. Literally; they admit you to houses, rooms, clothes-closets. Figuratively; they disclose, they open to your understanding.

The symbolical keys above unlock—in this issue—a storehouse of ideas. They represent the houses of young American couples—and their gracious ways of living.

That flat, efficient Yale key lets you in (on page 65) to the town apartment of one young couple. How they entertain. Decorate. Work. The rugged key lets you in (on page 68) to a country house and family life complete with garden and goat. The great fretté key opens up (on page 51) some of the newest extravaganzas—in house and yacht decoration.

Besides the front-door keys, there are keys to clothes-closets; anybody's; yours. A country wardrobe balanced between sports and evening clothes. A town wardrobe of silk suit, prints, restaurant clothes. The new high-keyed pinks, white jackets, gabardine suits, latest slacks.

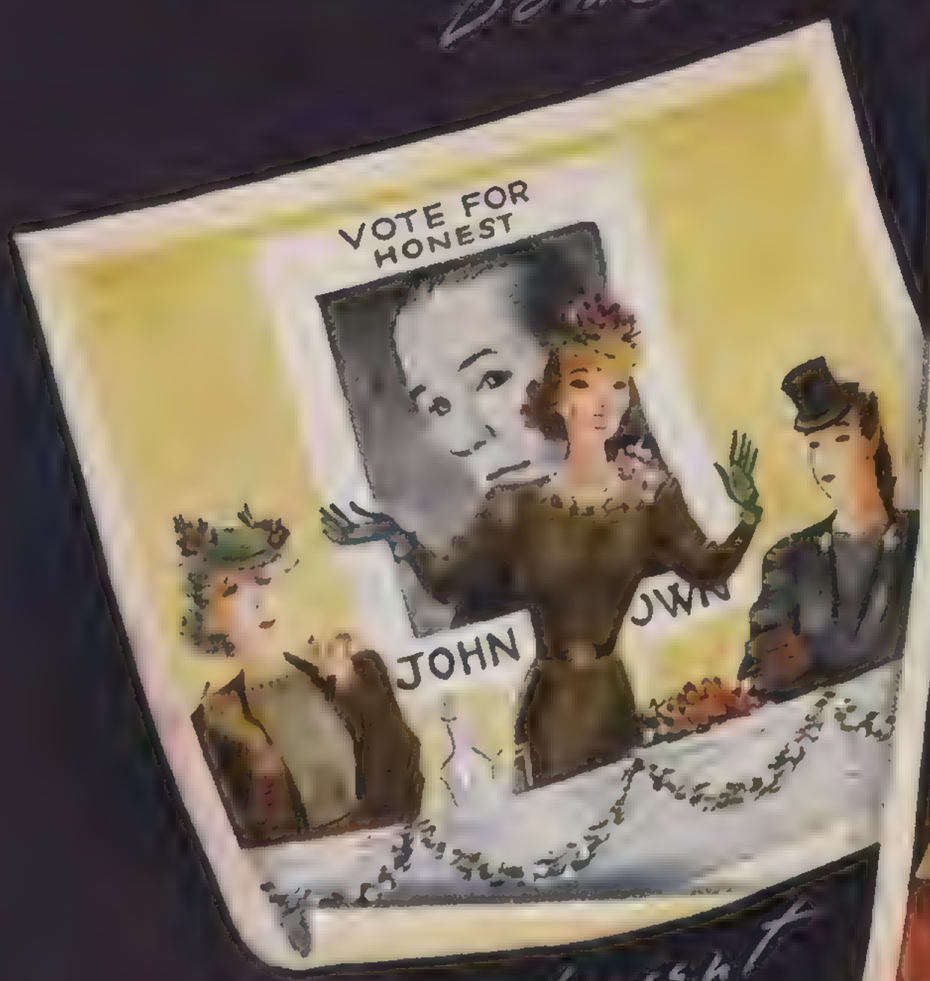
Still other keys let you in on other fields. On the political migraine the women's vote is giving ward-heelers. On London's "Gate Revue," with its comic male strip-teaser, Reginald Beckwith; Paris' "*Histoire de Rire,*" with Alice Cocéa doing a nitwit wife. On the unexpected influence dark television make-up is having on the laity. In fact, we hand you herewith a bunch of keys.

The Candidate's Wife — her charm campaign

six suggestions on posing candidly for campaign photographs

Social charm

Domestic charm, in three acts



Incandescent public charm

Busy-as-a-beaver charm

Women in Politics

After twenty years of franchise, they are America's political enigma—the bosses' despair.

By Jay Franklin

FROM the days when Helen of Troy donned her newest tunic to help Menelaus entertain the visiting Trojan Prince Paris, and when Cleopatra presented herself in a bundle of rugs to Julius Caesar, there have been plenty of women in politics. Semiramis and Queen Victoria, Messalina and Kitty O'Shea, Lucrezia Borgia, Josephine Beauharnais and Anne Boleyn—their rôle has been a baffling mixture of the player and pawn, the cause and the effect, which still haunts wistful ward-heelers trying to figure the precinct vote so that it will come out right at elections, as in the good old days.

When the Nineteenth Amendment presented American women with the ballot-box or voting-machine as the alternative to the time-honoured parlour, bedroom, and bath route to political power, it doubled the electorate and quadrupled the headaches of the bosses whose three-meals-a-day depend on foreseeing trends and dodging issues.

Up to 1920, the male electorate was pretty well-charted. The lines of sure-fire appeal were quite accurately known. Given the candidates, platforms, and the size of the respective campaign-funds, any political observer could predict the results with fair accuracy.

But the effective political education of American women began in 1920, and in 1940, after twenty years of studying women in the American democracy, the bosses still don't know how the cat—er, darling—is going to jump. For example, in 1920, the Democrats, who had enfranchised our women, figured that in their gratitude they would vote Democratic. They obviously didn't, since Harding was elected in a political landslide that year. In 1928, it was a cinch that they would vote for Hoover and the status quo, and they did, but who would have guessed that only four years later they would help give him an unmerciful shellacking?

Who would have guessed that a handful of Louisiana women, led by Mrs. Hilda Phelps Hammond, could smash the formidable Huey Long machine after the men had given up in despair? Who can figure out how the American women will vote next November, for Roosevelt because he has kept us out of war or against him because he might drag us into war? It would be worth several million dollars right now to the Republican National Committee to get the right answer to this little question.

One of the reasons why the stern and skirted sex combines the salient features of Medusa and the Golden Fleece to the popping eyes of the politicians is that there are so many of them and of so many different sorts. Leaving out those who vote with their husbands, regardless of the issues, and those who vote opposite to their husbands, equally regardless, there are at least eight categories of American women in various stages of political evolution and vocalism, who must be taken into account in planning a modern campaign.

First and least important are the Donna Quixotes. They are the crusaders, the battlers for preferably lost causes, the Inveighers Against Evil—the terrible little group of earnest, intellectual, humourless women who actually form the backbone of feminine politics without leading to much curvature of the spine. Their interest is humanitarian rather than social, idealistic rather than practical, and their program is negative rather than positive.

Their habitat is "left-wing" book-shops, progressive clubs, faculty rooms, legislative lobbies, and committee rooms, and they hover like ravens over the outskirts of political conventions and labour rallies. They dress sloppily, have messy hair, low heels, and unpressed tweeds and could double their effectiveness by a good hair-do and a streamlined bra, but prefer to remain small in numbers and extremely vocal. From the politician's jaundiced eye, they are a completely unnecessary evil, and were it not that now and then one of them turns out to be a Harriet Beecher Stowe or an Ella Boole, the Donna Quixotes would be ignored.

Next come the Dabblers. These are the Great Unwashed (not literally) of feminine politics—the twittering twiddle-wits of the Upper Middle Income Class who know nothing of the issues or the forces involved in national affairs. They think of Economics as a high-school course in cookery, and one of them defined Social Security as owning your own dress-suit. They attend teas, luncheons, and afternoon lectures for the social intercourse, they simper self-consciously at every laudatory reference to "women in politics" and can be counted on to applaud references to the Constitution, but they are the crowd which starts out to study the tariff and ends up by deciding that they would rather go to the movies—as who wouldn't! (Continued on page 100)

Two writers with

HORST

Eve Curie, reporting in America

Ever since January, the beautiful Eve Curie has been reporting on the war work of French women, to American audiences from New York to California; reporting to them on "Science and Women" and on "The Magic of Radium." Author of "Madame Curie," the brilliant biography of her mother, and a sister of Madame Irène Joliot, co-discoverer of synthetic radioactivity, Eve Curie has devoted her life to writing; subordinates her life, not to her cool beauty, but to her cool brain.

beauty and brains

Clare Boothe, reporting in Europe

Ever since February, the beautiful Clare Boothe has been in Europe writing, interviewing, absorbed in her newest tangent, that of being a war correspondent. Author in three years of three stage hits, "The Women," "Kiss the Boys Goodbye," and "Margin for Error," she is married to Henry R. Luce, publisher of "Time," "Life," and "Fortune." She has a fifteen-year-old daughter, Ann Brokaw; an enormous social life, runs three homes, and subordinates her life, not to her beauty, but to her brain.

PARIS DREAM DRESSES

MARCELLE DORMOY'S ORGANDIE COAT—it could be the spellbinder of a trousseau—Ducharne's flowered blue organdie, propped out with horsehair. White silk jersey dress. (Imported by Henri Bendel)

ANDRÉ DURST

WORTH'S STAR GAZER—a shadowy drift of black tulle, its fullish skirt banded with confectionery white lace, its one shoulder-strap beflowered with long-stemmed roses. (Imported by Henri Bendel)

GERMAINE LECOMTE'S FAIRY-TALE—a lovely thing of white tulle and lace, with a lace apron curving up to make a frilly peplum. (Imported by Henri Bendel.) Jewels on both pages from Boucheron

ANDRÉ DURST

Bretons are good sailors

Suzy's small navy-blue and white sailor rolls itself into a Breton. Streamers button to the centre of its concave crown. Braided straw...like shredded coconut. Herz bouquet clip. Piguet dress. Sailor; Bergdorf Goodman

French sailors on leave

Suzy sets out narcissus just over the little brim of her braided white straw sailor. Gathers white net in a puffy cloud. Grey-green grosgrain bands the pinched crown. Imported by Henri Bendel. Boivin clip

Agnès' polka-dot navy-blue foulard sailor...like a pepper-box...with straight lines and forward, dotted quills. Boivin's chameleon clip—press the tail, and rubies replace the emeralds! Sailor from Henri Bendel

Reboux makes a sailor of Rodier Indian scarfs. Turns the brim up squarely across the back and drapes a scarf, like a curtain, from the back and knots it at the throat. Imported by Bergdorf Goodman

I'd like to go to a new night-club...

WHERE the *chanteuse* is a soprano whose voice isn't the slightest bit husky and who doesn't have a sorrow gnawing openly at her heart.... Where every one hides behind menus, crawls under the table, or just keeps a sullen face when a dilly of a photographer approaches.... Where the débutantes all have short, curly hair, with each curl in place, and don't once scream "Hi!" at anybody.... Where nobody has the faintest desire ever to read your palm, analyse your handwriting, draw a picture of you, or sell you a pink stuffed dog.

WHERE there is never a middle-aged gal accompanied by two young men with faces like timber-wolves.... Where the *décor* isn't in the least amusing.... Where the management is in ecstasy when you order milk or a Coca-Cola.... Where there are no songs sung with heart-shaking wistfulness and a little sudden silence at the end.... Where there really *is* an illicit gambling establishment up-stairs.

WHERE the cigarette-girl is muffled to the ears in drapery.... Where there are never any exhibitions of dancing, ending in the dragging out of an embarrassed tubby little man to waltz or of a tight-skirted girl to twitch in the rhumba.... Where people go because it is fun; not because if they aren't seen, people will just think they are dead.

Where the musicians in a swing place don't have ravaged faces and never heard of Bix Biederbecke.... Where none of the young people have the remotest idea of how to do the Shag.... Where everybody doesn't stay until four in the morning, constantly complaining that what they need is just good old fresh air.... Where nobody thinks that swing, after all, is just like Bach, and nobody says, "Of course, all those *hot* musicians smoke marijuana."

WHERE the hilarious customers are never, never allowed to play the drums.... Where the bar isn't chromium-plated.... Where no woman wears a white silk jersey dress, nipping in cruelly as she does the Conga.... Where the girls, during the floor-show, just come out on the floor, and aren't lowered from the ceiling, elevated on ramps, or revealed by the slowly opening petals of a gigantic water-lily.

Where the man at the next table doesn't wear a green suit, shirt, and tie to match, and smoke a cigar.... Where the amplifying system doesn't work.... Where, at three o'clock in the morning, the powder-room mirror gives you back a lovely, fresh face.... Where you could buy a plain ham sandwich.... A Harlem place where the orchestra played nothing but waltzes.... In Greenwich Village, where you have to go *up* a flight of stairs.

WHERE there are no salmon-pink, pale-green, or electric-blue mirrored walls, in which you see yourself, looking slightly dead.... Where the doorman is frankly a doorman, and not an Arab, an Esthonian policeman, or an admiral.... Where the orchestra leader never dedicates "Happy Birthday to You".... Where there is never a party of four men and five women, so that one lone-pine female remains inevitably, while the others dance.

Where I don't see anybody I know who would be likely to come up to me the next day and say, "Hey, I saw you doing a pretty torrid rhumba last night."... Where a man, accompanying himself on the piano, sings a song that has nothing to do at all with seduction.... Where there are no drinks served in coconuts or pine-apples or anything but glasses.... Where nobody suggests leaving by saying, "Well, let's get out of this fire-trap."

ANTON BRUEHL

Clarinettist Artie Shaw

Quick-tempered Artie Shaw has suddenly returned to making records, this time with a new band with more strings and less brass. After he publicly lost his temper with the band business, he retired. Now, married to pretty Lana Turner, the movie star, he has gone back to making the deliberate records he likes, playing his clarinet, superbly, casually

MATTER-BOURGES

Victorian pair—she very 1940

Something to remember you by

A fable of fashion setting forth two opposing clothes credos.... There is no moral

ONCE upon a time there were Two Girls,
and they were both very nice.
They both dressed on Practically Nothing at All,
but they each had a Different Plan.
Laura was the Sensible Type.
She spread her money thin and wisely.
It covered a Nice Blue Coat, two Nice Blue Dresses,
a Well-Mannered Print, and All-Purpose Accessories.
There wasn't anywhere Laura couldn't go
and Fit In fine with the background.
And everything she had Went With everything else.
People would see her in the spring
in her trim Dark Suit with its Crisp White Blouses,
and they'd think How Nice She Looks.
Then they'd see her in the autumn
in her trim Dark Suit and good crêpe blouses,
and nobody knew it was the Same Thing At All.
Nobody said, "Oh, look, that's the same suit
that she wore three, four, five months ago."
Because Laura's clothes weren't memorable.
Oh, no, they were Adequate and Timeless,
and they didn't stick in your mind one bit.

Nancy wasn't at all like that.
Some people thought she was crazy.
She'd go out and buy a Bright Red Coat
and wear it constantly for a whole season.
Or sometimes it would be the Canariest Yellow hat
or a tweed suit in an outrageous plaid
or Something you'd notice the first time you Saw her.
And then every time you'd see her again you'd say,
"Why she's wearing that same Red Coat
or Yellow Hat, or plaid tweeds."
It got to be a sort of Trade-mark with her.
And people got to saying, "There goes the Girl in Red"
(or yellow or plaid or whatever she happened to like).

They were both nice girls.
They both got attractive husbands—
only the husbands were quite different.

Nancy's beau liked to see people's Heads Turn
when he took her to a restaurant or the theatre.
And they did.
Laura's beau wouldn't have liked that at all.
It would have made Him and Her self-conscious
to think that people were Remembering they'd seen
her in the same outfit three times Running.
Of course, Nancy liked to Make People Remember.
She carried her clothes with an Air,
as much as to say, "Look, see, I like this.
I want you to remember this and Me."

You might try it sometime,
try throwing Caution to the Winds—
where maybe it belongs (sometimes).
You could take your three-demure-blouses-money
and Blow It All In on one vivid, expensive sweater.
You could get one extraordinary hat
that won't Go With Everything in your wardrobe,
but that will be Perfect with One Thing;
and Perfect for your Soul, too.

You can do it on a Smaller Scale.
Refuse to buy a Lot of Little Doodads for your lapel—
a different one every day, and none of them So Much.
You can spend it all on one Really Good gadget.
Or just *be* the Most Something.
Or just *have* the Most Something.
Try having the Sleekest, Shiniest hair of any one.
Or carry enormous, pale, pale linen handkerchiefs.
Or always wear wide-mesh black stockings at night,
or concentrate your funds on Gloves and Purse.

There's just one thing, though—
Nancy never tried to knock eyes out with Everything.
Only One Thing, one at a time was Enough.
If the Hat was a World Shaker,
the rest was neat and Plain and unnoticeable.
Because she knew that if *Everything* was cockeyed,
everybody would just think
she was having a fit of high spirits.
And she was Right.
You can do some One thing really, really Bizarre
if the Rest of you shows that you know What's What,
and that just this once, in this one thing,
you're Having Fun—
that it's your own little knowing joke
(Yours and Nancy's).

OPPOSITE PAGE
Victorian—the 1880-inspired dinner costume of plaid silk surah skirt, piqué blouse, wool bolero. Modern—you who will wear it to restaurants, with or without the small straw hat. Costume and hat; Hattie Carnegie. The surface-of-a-pearl complexion is achieved with Max Factor's Pan-Cake Make-Up

"Dear Mrs.

I FEEL fairly sure that some people when they awake to a rainy day and can not get out, say to themselves: "This is a good day to write to So and So," and they check their list of public officials whose names they have seen in the paper recently. Sometimes these people are just cranks, sometimes they are people who, for one reason or another, are up against some problem which they can not solve by themselves, and feel that their government, as represented by some public official, is their last resort.

Before my husband went to Albany as Governor of New York State, I had had the usual amount of mail that comes to any one whose name is listed in the telephone-book or the *Social Register*. There would be more appeals if we gave a party for young people, or if it was recorded in the newspaper that we took part in any social or civic activity.

Not until my husband was Governor did I find it necessary to set up some kind of system for handling the mail. Even then I continued to open, read, and answer all the mail myself and sign personally all the letters which were sent in reply. Incidentally, nobody ever signs my name, but to-day, of course, there are many letters signed by Miss Malvina Thompson. In Albany, I shared with my husband the services of Miss Grace Tully, and kept Miss Thompson in New York, only bringing her occasionally to Albany. I kept a file of all the letters and answers, and, during that time, they began to come from all over the country, even though most of them still came from New York State.

Before the Old Age Pension Bill went through in New York, I remember that a farmer's wife wrote me about it. When it finally went through a year or so later, she wrote me again, beginning her letter: "I am the farmer's wife who wrote you a year ago, and you told me to write again when the Bill went through." "The farmer's wife" was quite delightfully naïve, for already there were a good many farmers' wives who had reached an age when old-age pensions meant something to them, and I was glad of my files where I could find the letter from the lady who thought she was the only one. This letter amused me very much at the time, for I thought it rather unique, but I was to find as the years went by that everybody thinks his situation unique, and everybody thinks he alone has written on a particular subject.

Roosevelt,"

300,000 letters of criticism, advice, and appeal—my mail for one record year

BY ELEANOR ROOSEVELT

Fortified with this modest system of ours, and the fact that we had built up an unofficial organization of some one in almost every state in the Union who could investigate a particularly interesting or appealing letter if it seemed necessary, we moved to Washington. The time was a serious one, and the need of the people seemed great. I had a feeling that even to be able to tell some one near the seat of government about their troubles would be a help, so in a broadcast which I made I said I would be glad to hear from those who felt that any government department could assist them in their need.

Our initial preparation for the new work which we were to encounter in Washington was to accept the very kind offer from our old friend, Edith Benham Helm, who had been Mrs. Woodrow Wilson's secretary, to come in as a volunteer and guide Miss Thompson and myself along the social path that lay before us, for we were both at sea in Washington. Mrs. Helm came to New York to see us and helped us as a volunteer until we decided that some one would have to take full charge of the society end of our mail, or Miss Thompson would never get any time to sleep.

Almost immediately on moving into the White House, we took stock of what was known as the Social Bureau, which was under Miss Thompson's direction. There were two divisions; one, under Mr. William Rockwell, does all the work on the social end—letters, invitations, dinner-cards in perfect script, lists, et cetera.

The other, under Mr. Ralph Magee, does all the other work which such a tremendous mail entails. When we turned over the society end of the work to Mrs. Helm, she immediately became direct head of Mr. Rockwell's department. Both Mr. Rockwell and Mr. Magee have been in the White House for many years and are a tremendous help to any President's wife and her secretaries.

We asked at once what had been the previous custom in answering mail which was addressed to the President's wife, and we were brought a pile of form letters which were supposed to cover every contingency. Some of them dated back to the days of President Cleveland! If a woman wrote and said her child pined for an elephant and would Mrs. Blank provide it, the answer under the "form" system would automatically be: "Mrs. Blank has had so many similar requests, she deeply regrets she can not comply with yours!" This system seemed a little inadequate because of the gravity of the questions that were coming to us in 1933. We did away with many of the old forms and set up a system of our own.

The first year, three hundred thousand pieces of mail came in addressed to me. Gradually, as the need lessened, the mail decreased. Two years ago, I received one hundred and ninety-eight thousand pieces of mail; and last year, even though it was a campaign year, there were only one hundred and ten thousand.

The mail comes in to the mail-room in the executive office. There it is sorted, and all mail addressed to me is sent to the ushers' office and finds its way very quickly to Miss Thompson's desk in her office in the White House proper. She goes through that mail the first thing in the morning, takes out all personal letters and communications from government departments, Senators, and Congressmen, and any other letters which she thinks look from the outside as though they required immediate attention.

The remainder she puts in a basket unopened, and it is called for by a messenger and taken back to the Social Bureau. There trained people open and classify it. The classifications are roughly as follows: Letters asking for contributions to church bazaars. Since time immemorial, the contribution sent by the President and his wife is a small engraving of the White House with a message from both engraved on it. That is done in the Bureau without being returned to Miss Thompson.

Letters asking for contributions of any other nature are sent back to Miss Thompson. Letters asking for information are classified according to the government department which should be able to furnish the answer, and they are sent over immediately for attention. Requests for speeches, or greetings to organizations, or short messages to be sent to various types of publications are all returned to Miss Thompson.

The balance of the mail, which includes every possible kind of request that does not seem to classify itself into any of the foregoing groups, is returned to Miss Thompson. She reads them all and, when she is able to do so, takes appropriate action and answers them herself, or dictates the (Continued on page 107)

ANTON BRUEHL

Rehearsal, at NBC's television studio, Radio City

This is television's decade

TELEVISION DEMANDS SPECIFIC MAKE-UP

PERHAPS you aren't quite ready yet to stand before a mike and camera simultaneously. Perhaps you'll never sing "At Dawning" (with expression) into a lynx-eyed lens. But television will surely leave its mark on you long before it has percolated down to the every-other-house ratio. In fact, Alfred H. Morton, NBC's vice-president in charge of television, says that the 'Forties belong to television, and, what's more, that we may expect a television network from Boston to Washington, D. C. (feeding one-fourth of the nation), in a year, or maybe two.

Right now, of course, television is still at the toddling stage. It can't navigate independently very far from its home studio. To make any real progress, it has to be bounced (about twenty-five miles per bounce) forward—an unscientific way of describing how television's electrical waves are relayed from pylon to pylon. In time, NBC expects to cover the whole country with these pylons, duplicating to-day's broadcasting network.

There are, so far, over three thousand television sets in use in America. They will do everything that your present radio will do, they run on A. C. current, and they cost from one hundred and thirty-two dollars to three hundred and ninety-five dollars. If you own a television set now, you may see and hear at least one play a week, hockey and basketball games from Madison Square Garden, Lowell Thomas, feature-length films, The March of Time, and fashion shows—which were, incidentally, the first sponsored programs.

On the left, we show you what actually goes on in NBC's television studio under a blistering battery of lights. Unlit, these luminaries look like huge translucent pearls. In a temperature of nearly one hundred degrees, the involved, highly technical, exasperating procedure goes on, where mike men, light men, cameramen, models, and prop boys all conspire to persuade out of thin air the miracle of simultaneous sight and sound.

Make-up, too, is a television problem. For one thing, the intensity of the lights necessitates extraordinarily dark lipstick and nail polish—a black-purple-red. Elizabeth Arden translates this into your private life with Telecast Red, which we show you above. Worn happily by the feminine laity (and viewed unhappily by their husbands), it was the forerunner of this spring's new dark make-ups. (Continued on page 94)

Above (in colour), under the white blaze of five-hundred-watt lights, the model adjusts her make-up. Elizabeth Arden's "Telecast Red," dark, sharp, telegenic. Her grey chiffon dress, picked for its simplicity of line, is from Bonwit Teller. Her jewels, chosen to suit television requirements, are topaz and sapphire, from Black, Starr, and Frost-Gorham.

On the left, a television rehearsal goes on, complex, patience-taxing, hot. For the *n*th time, the lady sings her song in NBC's microphone. Because pastels televise beautifully, she wears pastel jewellery with a pale blue ruffled lace dress (by Kalmour, at Best). Her almost bare midriff is merely veiled with a thickness of pale blue net

NYHOLM

MORE ABOUT THIS HOUSE IN ARTICLE OPPOSITE

Moroccan mural by Charles Baskerville

in the Lake Forest house
of Mr. and Mrs. Gordon Phelps Kelley

Conversation about decoration

Of murals and mirrors, knots and dolls

IN Lake Forest, near Chicago, the young people who have built new houses are doing many clever things with murals and mirrors.

In the house of Mr. and Mrs. Gordon Phelps Kelley, the whole ground floor is contemporary Moroccan. Several years ago, on a hunting-trip to Morocco, Mr. Kelley brought back some native Moroccan rugs. At first, he used the rugs only in his dressing-room, but he liked them so much he ordered others, and gradually the rugs influenced the whole house. No obvious African effects have been resorted to—just tropical architecture, flat surfaces, great simplicity, and bright, high-keyed colours—mostly chartreuse, yellow, and white.

On the opposite page is the beautiful Moroccan mural that Charles Baskerville painted on a long, unbroken wall of the dining-room. Partly concealed by an arabesque of yellow mimosa- and datura-trees is a white Moroccan hill town, where veiled white figures stroll against a pinky-beige background. Pinky-beige, too, are the walls and fabrics; the table and chairs, pear-wood inlaid with copper bands. Mr. Baskerville supervised the architectural detail and designed the lighting fixtures for the ground floor.

Carrying out the African theme, the living-room has dead-white walls, thick, rough yellow rugs made in Africa, yellow lamps, and a note of contrast in the jade-green bowls on the mantel. The sun-porch has walls of dark hyacinth-blue, magenta pillows, antique tiles on the floor, brass tables, African chairs, and curtains woven in Morocco. The entrance-hall, which is starkly simple, has a zebra rug. The house was built by Mr. Lincoln Norcott Hall.

Another house distinguished by an exciting mural is that of Mrs. Clarence Prentice. The late Glyn Philpot, of London, painted the mural; the subject is Narcissus, a black Narcissus, a flower over his ear, gazing into a pool set in strange shades of absinthe- and acid-greens. David Adler was the architect of this engaging house, and his brilliant sister, Mrs. Elkins, is responsible for the *décor*.

Another Lake Forest house done by David Adler is the rambling, Early American "Port O' Call" of the William McCormick Blairs. On one wall is an old *toile-peinte* of an eighteenth-century French hunting-scene, its action gallant and gay in blues and reds softened by time. The pale horizon-blue of the other walls is accented with the deeper blues of the chintz curtains and the Delft tiles of the fireplace.

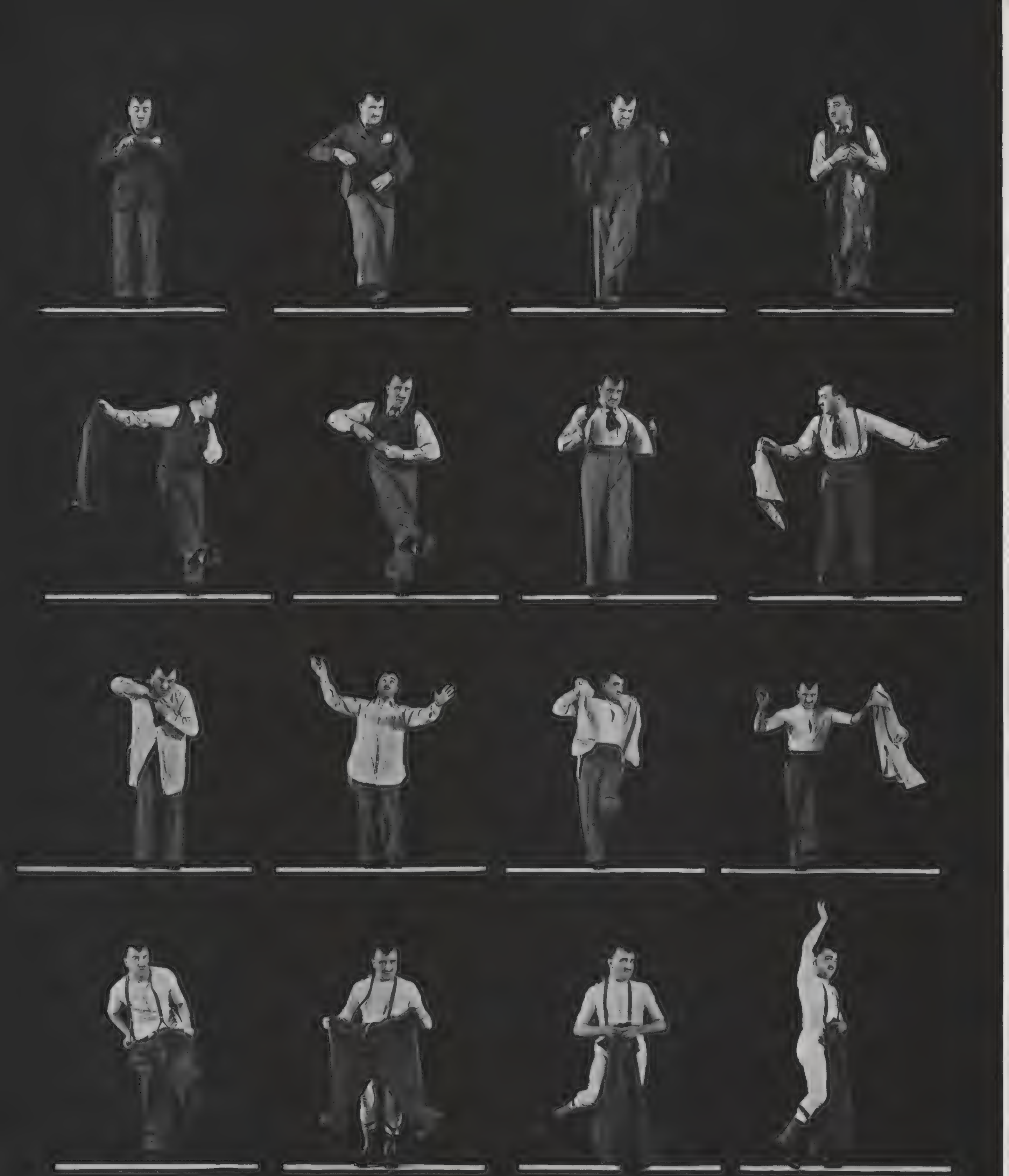
In the pine-paneled hall, Mr. Blair's fine collection of Currier and Ives prints, all framed alike in pine to match, are cleverly set into the panels to look permanent. By a clever hook arrangement, he may change or substitute prints as his collection grows. For the indoor tennis-court, Mrs. Blair has done interesting topiary work. Glossy ivy covers the lower walls, and spread-eagles of ivy make dark silhouettes on the pale green of the upper walls. And great ivy swans now flank the central doors into the woods.

Very personal and original are the murals in Howard and Lucy Linn's little Normandy *manoir*, high on a bluff overlooking Lake Michigan. The murals are in the Attic Room—a room forty-two feet from one great fireplace to another. The murals, on Celotex walls that slant high to the top of the pointed roof tree, are free-hand drawings in charcoal by Olive Rush, the well-known Santa Fé painter.

One wall represents the life of Mrs. Linn, ranging from her convent days in France and her Junior League and débutante days, to her later Antique Shop era and her present fox-hunting days. On the opposite wall, Mr. Linn's career is shown in the same poster-like technique: football in the Yale Bowl, early airplane experiences, big-game hunting, and A. E. F. days, down to the building of their house, "Pointed Roofs," with various Linn dogs chasing rabbits through the woods surrounding the house. Olive Rush also painted the colourful jungle scenes on the silver walls of Mrs. Linn's dressing-room—a room with black glass fixtures and sea-green chiffon curtains.

The dining-room has on one wall the coarse, printed *toile* duplicated by Paul Poiret from the one in his *péniche*, moored to the bank of the Seine during the Exposition des Arts Décoratifs in 1926. This *toile* still has a fresh contemporary look, with its huge, gay boutonnières of scarlet poppies and blue cornflowers scattered in modern scale and boldness. Off the dining-room is a breakfast room with a Louis XV. *boiserie* hung with fox-hunting trophies. Set into the cupboard door over the Franklin stove is Edward Seago's painting of Mrs. Linn on one of her thoroughbreds.

In the famous modern house built by David Adler for the late Mrs. William E. Clow, junior (just bought by the young Peter Moons), is one of the last exquisite touches installed by that talented person, Isabelle Clow—a great limpid expanse of mirror extending from floor to ceiling (twenty-one feet) between the French doors giving onto the terrace. The mirrors enlarge the already spacious proportions of the drawing-room and repeat in their depths the candle-light from the rococo white plaster candelabra, the bowls of gardenias on the Malmsen grey pewter consoles inlaid with copper. Zebra rugs are scattered among the graceful chairs and sofas upholstered in pale mauve velvet, cloth of silver, and white leather. All this furniture was executed by distinguished Swedish craftsmen especially for Mrs. Clow. (Continued on page 94)



London laughs at Reginald Beckwith, parodying a strip-tease

Laughter in London and Paris theatres

WHILE London laughs at a new star, a new act, Paris laughs at a woman who had her first great success during the first World War. Suddenly, in London, people are jamming in to see Reginald Beckwith, the hit turn of the year, as the star of the Gate Revue. (A series of photographs of his comic-strip-tease act is on the opposite page.) As abruptly, in Paris, the theatre becomes important again, with Alice Cocéa brought back to play a gadfly wife in Armand Salacrou's "*Histoire de Rire,*" the biggest of three new hits.

Reginald Beckwith, looking like a roguish, intoxicated bear, shot to the top of London's entertainers in the Gate Revue, with a splashing, masculine parody of the fine art of the strip-tease. Coyly, with arch prudery, to the accompaniment of a jiggety-hoppety, music-box tune, he postures through his absurdly provocative routine. First his coat comes off, then the waistcoat, then the collar—layer upon layer of solid masculine clothing—removed with the twisting mock-modest glances of a burlesque stripper. It is a strip act to tease all others.

Beckwith is a strange, contradictory creature, a jumble of producer, serious actor, playwright, comedian, revue artist. Long before London ever laughed at his Ann Corio gestures, his heavy white cotton underwear, he was playing Frank Harris in the Gate production of "Oscar Wilde." He produced the London version of the New York success, "The Children's Hour." In the last C. B. Cochran revue, "Happy Returns," he acted in sketches with Bea Lillie. At the Sunday Night Club, last spring, his sombre, shadowy play, "Adults Only," was tried out by Edna Best and Nicholas Hannen. Now, at the theatre where Richard Haydn first gave the inaudible cry of a fish, Beckwith is, abruptly, the star comic of the London theatre in war-time.

Across the Channel, the Paris theatres are suddenly filled with people, happy at the new theatre hours—from seven to ten. Every one likes the popular successes: Jean Cocteau's "*Les Monstres Sacrés,*" and Henry Bernstein's "*Elvire.*" But, most of all, they love Alice Cocéa in the shining comedy, "*Histoire de Rire.*"

Witty, hard on women, the play is superbly cast and directed. Alice Cocéa, playing an irritating, addle-pated wife with an active imagination and no bothersome inhibitions about the truth, comes back to the Paris stage with all the sudden verve that made her a star in the last war. Laughing, behaving badly, she slips through the tangled situations which go with the thesis that behind each marriage there are a mistress and a lover.

With the tempo of a top New York production, "*Histoire de Rire*" relies more on its characters and its dialogue than on the French-farce plot, complicated and flaky as a croissant. In Fernand Gravet, playing a bachelor with a few remnant ideals about love, the French stage gets a superb comedian back from the movies.

In the London theatre, and in the Paris theatre, there was the need for hard, absorbing, distracting laughter. Reginald Beckwith, in his unmerciful burlesque of burlesque, Alice Cocéa as a fantastic teeter-totter female, have sprung up, with a completely satisfying sense of timing, in answer to that need.

Paris laughs at Alice Cocéa playing a zany

AGNETA FISCHER

FERNAND GRAVET, ALICE COCÉA, ANDRÉ LUGUET, IN "HISTOIRE DE RIRE"

ALICE COCÉA, A PARIS SUCCESS AGAIN

RAWLINGS

GABARDINE—*Naturally!*

ANDRÉ DE DIÈNES

No fabric has quite the pat, clean-lined ability to tailor, to hold its shape, its press, and pleats that gabardine has. That's why officers choose it for uniforms. Especially handsome in some of the sandy "natural" shades. First: in-town-and-out tailleur with shirt and long, over-the-hips jacket. Second: pleated-all-around skirt and straight jacket. Both, Jay-Thorpe

OPPOSITE: Remember the dress-that-buttoned-down-the-front, that turned out to be "America's Sweetheart"—that swept the country like a hit tune? Here, we prophesy, is its successor—the dress with the "double-breasted skirt." Of natural gabardine and jersey. Best; L. S. Ayres, Indianapolis

THEY LIVE ON A

TONI FRISSELL

Señor Hernan Prieto and his wife, Señora Maria Vial de Prieto

FARM IN CHILE

Señor and Señora Hernan Prieto have four children, run a Chilean village and a famously successful fundo

THE PRIETOS' HOUSE AT "PIRQUE"

LIFE at "Pirque," the Prietos' farm near Santiago, is a pleasant succession of busy, well-ordered days, in a sunny country where it almost never rains. It is the strongly centralized life of people who love the land and its people, and Señor and Señora Prieto are strongly bound both to their farm and to the affairs of the village.

When the priest comes to "Pirque," the Prietos witness all the weddings and christenings that await his visit. They stand as godparents to the children born to the peons on their place, who will probably, as did their fathers, live on the place all their lives. Señor Prieto is Mayor of the village of Pirque, Judge of the district, and one of Chile's greatest steeplechase riders; he has made "Pirque" a smooth-running farm, famous for its grapes, and its magnificent wheat.

"Pirque's" twelve hundred acres, lying on the slopes below the Andes, are crisscrossed by irrigation ditches and long, narrow roads. In the middle of these fields is the low, thick-walled, white plaster house where the Prietos and their four children, Hernan, Isabel Margarita, Leonardo, and Josefina, live all year.

It is an open, easy house, not rigidly set in any particular style. The bare floors, the dark walnut furniture, and a feeling of coolness, jealously guarded against the heat, are all Spanish. The white sofas, the chintzes, the tables are English. The wide, awning-covered terrace, outside the bedrooms, is typically Chilean.

Typically Chilean, too, are the scenes of harvest-time. Then, the big threshing enclosure, ankle-deep in grain and chaff, is full of the slow, steady motions of the peons—full of the agitated gestures of the *huasos*, the foremen of the workers, who, in flowing ponchos of crimson wool, supervise everything from horseback.

Plowing and hauling on the *fundo* is done by oxen. Heavy and dangerous-looking, they sway down the roads in a fog of dust, four or six to a wagon, completely dominated by little boys with long sticks and shrill voices. The Prieto family loves this life and this country—a tranquil existence in a rich land, a smiling pattern of fertile farms against the dark wall of the mountains.

THE FAMILY DRIVING IN THE OX-CART, SEÑOR PRIETO RIDING

SEÑORA PRIETO IN THE THRESHING ENCLOSURE

TWO OF THE PEONS AT "PIRQUE"

Circus–man and the animals

The natural, crazy, two-hour story of the history of life on earth

By WILLIAM SAROYAN

IN thirty-one years I have not had the pleasure of meeting a great many circus people, although last year George Jean Nathan introduced me to John Ringling North at Jack and Charlie's. The following day was the last day of the circus at Madison Square Garden.

I had not seen the circus, so Mr. North invited me to be his guest at the matinée. Twenty minutes before circus time, I was introduced to Carl Sandburg at Harcourt, Brace. I asked Mr. Sandburg if he had seen the circus, and, since he hadn't, we went down-stairs for a drink, got into a cab, and hurried to Madison Square Garden, to see the circus.

I asked Mr. Nathan if a circus wasn't entitled to a regular dramatic review, the same as any other theatrical offering, but I forget his answer, which was witty.

He said no.

The great poet Sandburg enjoyed the circus. (I hadn't seen a circus anywhere at all in about three years, let alone a circus in a building instead of in a tent, and Mr. Sandburg hadn't seen one in maybe more than ten years.) I thought it was fine. All of it. The clowns were all funny. The animals were all magnificent. The acrobats were all expert. The aerialists were all breath-taking. The cat-men were all cool and fearless. The bareback riders were all graceful. The acts were all good. The novelties and tricks were all full of surprise. The peanuts were O. K. The smell was right.

The audience was completely childlike and fascinated. In short, the whole thing was a drama of human courage, skill, daring, comedy, precision, and many other good things, all against a background of poles, ropes, levers, ladders, pulleys, cages, bright costumes, strange and ordinary animals, shabby, romantic, and beautiful music, and the howling, roaring, and laughing of all the kinds of animals of the earth, including the New York animal.

Circus is man and the animals. It is truly natural drama. Its cast is made up of every kind of animal-life of the earth, excepting the smaller and more graceless species. Its emphasis, while wholly on the physical, becomes by the time the circus is ready to end an emphasis on the spirit of the *human* animal. Even at the animal's *own* game, the human animal is supreme: not only is he more attractive than any of the other animals (with the possible exception of the big cats, which one can imagine living in their native environment the most beautiful of all forms of life), but more graceful, more skilful, more comic, and strangely more natural.

The survival of the circus is a beautiful thing. Within its limits of time, setting, and personnel, the circus delightfully parades all the forms of human entertainment: song, dance, pantomime, ballet, pageant, vaudeville, satire, farce, exhibition of acrobatic skill, magic, legerdemain, comedy, freaks, and man among the ferocious animals.

The circus is not a thing of fragments. It is a whole work. All of its parts combine to form a play which is the most democratic of all plays, the most universal in appeal, and the most varied and broad in its significance. A circus is as many things as the number who behold it, but at the same time there is an element of relationship in what the circus is to a boy of three and what it is to a great poet.

It is a saga of animal reality on earth; a morality play on the theme of grace and skill; a ballet of the animals; a folk-play of all animals, including man; a pageant of costume and culture; a comedy of manners; a parody, on the one hand, of human effort, and on the other a glorification of human accomplishment; a history of the growth of natural man; a poem of confusion and accuracy; and, on top of everything, it most nearly approximates the simultaneity and disorder of events in the world.

There is always more going on than any one human eye can perceive or enjoy. There is a continuous feeling of missing something very precious. This, no doubt, is the thing that keeps the circus forever fresh, as it is also the thing which keeps living always fresh. As the world gives no specific meaning to its days and years, the circus gives none to its minutes and hours.

I remember particularly the grace of the Cristiani girls, bareback riders with Picasso figures. Oversize legs and sweet innocent faces. I remember the clowns, too, and the goofy things they did, as if they were the unnamed great of the world, the unknown people who, more than the known ones, every day change the history of life, who make fun of themselves and everybody else, and laugh, acting, bluffing, trying, failing, and succeeding.

Circus is an art-form which time can not change. Superficial things like social systems change; cultures change; manners change; thought rhythms and textures change; faiths change; modes of comedy and tragedy change; the world changes; but the circus goes right on being the circus. Living and the world and the circus are things that can not be separated.

The circus is the story of man among the animals. Man among his own kind and among all the other kinds.

It is an artful, theatrical history of life on earth.

ON EXHIBITION AT THE MUSEUM OF MODERN ART • FROM THE COLLECTION OF EDWARD G. ROBINSON

"CLOWN'S HEAD"

by Georges Rouault, great living modernist

Of the six major living figures in French painting—Picasso, Matisse, Rouault, Bonnard, Segonzac, and Derain—Rouault remains the most exalted and mystical. A mediævalist, a Byzantine, melancholy, religious, tragical, his success as a painter, etcher, and poet has come to him on his own terms. (An article on Rouault by Frank Crowninshield is on page 96.)

CARNIVAL PINKS

Pink's perfect for spring. Paris thinks so, America thinks so, you think so, too. Revlon's "Pink Lemonade," their fresh new shade for lips and nails, inspired the pink clothes on these two pages

Right, first: Pink rayon net and cotton lace for a dress as pretty as a birthday-cake, with millions and millions of confectionery ruffles. (Only for you if there aren't too many candles on your birthday-cake.)

Second: "Pink Lemonade" polka-dots on white rayon crêpe, for a pair of evening culottes you'd wear at home or at a resort. They're pleated, and very convincingly skirt-like. Deeper pink flannel bolero

• Both costumes on this page; Bonwit Teller; Marshall Field

"Pink Lemonade" appears in day clothes, too. Choose them not unaware of their flattery; the almost imperceptible pink flush they reflect into your face. The men love it. There's nothing, they say, prettier

Left, first: Pink linen, crisp and immaculate, for a country suit you'll wear all summer long. It's precisely tailored, and tops a square-necked pull-over of pink linen. The hat: pink straw cart-wheel

Second: "Pink Lemonade" silk chiffon, ruffled, frothy, for a blouse that's running-mate for one of the new little rustling suits. The suit in the case is black rayon and wool moire. The hat, a pink straw topper

• Both costumes and hats; Bonwit Teller; Marshall Field

MARTA EGGERT,
the new singing star
of the musical comedy,
"Higher and Higher"

VOGUE'S SPOT-LIGHT

By ALLENE TALMEY

MURDER has had an astonishingly pleasant renaissance in New York this season. The varying murders for the most part have been imaginative, poetic, and retributive, performed not just for the sake of scudding chills and horrors, not for the scarifying moments like those in "The Bat," and that old darling, "The Cat and the Canary," but for immovable logic. It has been a fine time for crime.

Right now there are murders in "Juno and the Paycock," "Ladies in Retirement," "King Richard II.," "Margin for Error," and "The Fifth Column." There were murders in the short-lived "Leave Her to Heaven," "Goodbye in the Night," and "A Passenger to Bali."

And there are more murders on the way, murders that have a grip, like a tight elastic, on the emotions, that are a catharsis for nerves strained and helpless with war head-lines. Most of the time this year, softness, delicacy, wisps of dramatic art have just made audiences nervous. What they wanted was something to get their teeth into, shouting laughter like "The Man Who Came to Dinner" and "Life with Father," or else bang-up violence. For the emotion of murder on the stage has a power that always catches fire.

Sometimes the murders have been mere grace notes, a frill, a last-minute shocker, a sudden cleansing, the murder done almost without taking advantage of it. Such unsatisfactory murders were the two in Maxwell Anderson's "Key Largo." There, through three long acts of involved, philosophic meditation, the weary hero, home from fighting for the Loyalist cause in Spain, is caught in the skeins of a decision. He must decide whether it were better to die in the prologue for his beliefs, or, having run away from them, to live through three acts. Then, just as the stage-hands were beginning to finger the curtain ropes, he made up his mind—there is something worth dying for—and shot it out with a gangster, both dropping, along with the curtain. There was no time to savour that murder, it was champagne swallowed on the run.

But Ernest Hemingway, in "The Fifth Column," manages murder better. He does not let you see it. Murder is worse when Hemingway describes it than when your own eyes see it. Compared to Hemingway's lean, stringy dialogue, Anderson's play about these same Loyalists seems like a great soft white marshmallow. A heady playwright, Hemingway is disciplined in his writing. But like William Faulkner, he is undisciplined in the imaginative dreeling out of violence. For the murder here in the red slough of bombarded Madrid leads the murderer, in his revulsion at himself, straight to rape.

Less like Hemingway and more like Maxwell Anderson is Shakespeare in "King Richard II.," saving his murders for the last few moments of the play. In his far more robust Elizabethan way, Shakespeare, with the boldness of a Brooklyn gangster, knocks off two guards and King Richard himself. That once rich, full, and glowing young man, whom Maurice Evans has made almost as familiar as Hamlet, dies in a skimped murder. After stabbing two guards with a spear and the fruity phrase, "Go thou, and fill another room in hell," Richard dies quickly. Three corpses—and the curtain.

None of these plays treats murder with the respect due it. It is all too casual—just as casual as the murder in the unfortunate "A Passenger to Bali," in which Walter Huston appeared for a few brief March nights. Playing an evil one in the grand manner, with a rolling smile and bigger than man-size stride, Huston might have given us a terrifying homicide. Instead, during a typhoon, he carelessly pushed a Kanaka over a ship's railing. The murder wasn't half the scene that the typhoon was. With lighting, done by the amazing Feder, the typhoon was one of the top jobs of the season. But the murder was flicked away like an ash.

Just as slight, in their Irish way, are the two murders, both off-stage, in "Juno and the Paycock." Caught up in the magnificent comic dialogue, in the magnificent acting of Sara Allgood and Barry Fitzgerald, the murders are of little moment beyond adding that last drop of catastrophic misery that must bring the divine, lavish, lying laziness of the Paycock to heel. But death in bed from chicken-pox would have served as well. The murder is wasted, just wasted.

Almost the only playwright this season who does not waste murder is Clare Boothe. She worked up her murder scene in "Margin for Error" until it meant something; first by making the audience want to murder the Nazi Consul, and then by satisfying that homicidal urge with three diverse murder methods. And it all happens on stage. The murder could only have been better had it been done in the dark with a storm swelling outside. A good murder it is, moreover, almost as good as any that half a dozen movies give away with free dishes.

MARTA EGGERT, who changed from a chubby mittel-European blond soubrette into a singing comedienne, is the new hit of "Higher and Higher." At fourteen, Miss Eggert sang operatic leads in Budapest. With Jan Kiepura, her husband, she sang "La Bohème" this year with the Chicago Opera. In this pink confection, designed by Lucinda Ballard, she sings the star song, "You're from Another World"

ANTON BRUEHL

FASHIONS IN LIVING:

Here begin eight pages with constructive thoughts for your own way of life—and the clothes for it

A SENSE of style is a sense of proportion, and good taste is a treasure with a value above rubies. There are fashions in living, just as surely as there are fashions in clothes and in furniture. And while clothes and furniture have a great deal to do with your way of life, while they may contribute to your colour and charm, it is neither your Molyneux suit nor your Louis-Seize furniture, your coin silver tea-service nor your Huntsman riding-clothes that foster the shrewd and worldly evaluation, "she lives with style."

For living *with* style does not necessarily mean living *in* style. To manage your life so that it forms a pattern that is your own and not your neighbours'; to manage your days so that they are *your* days and not the product of a hundred miscellaneous demands upon your time; to choose your clothes because they suit you and your way of living, rather than because you succumb to an insistent saleswoman or your own flighty passion for red; to refuse to be panicked out of your favourite five-year-old evening dress by any, no matter how widely heralded, change of idea; to serve food because it is good to eat and to look at and not because it is expensive or out-of-season—all these things are details, but they are details that have to do with your style of life.

You can set your own fashion in living, and because it *is* your own, it has a quality, a substance, a satisfaction that no mere following after strange gods, or even after familiar gods, can possibly give.

And if you are inclined to waver in your passion for the Dutch painters because the Picasso show was a *succès fou* of the art season in New York; if you have listened to your beloved Mozart with one hint less pleasure because your mother-in-law insists that only Wagner is worth listening to; if you have spent more than you could afford on stuffed squab or the babiest of lamb for a dinner-party when *cassoulet Toulousienne* would have cost you one-fifth as much—if any of these is your failing, take a reef in your spiritual belt.

For the sad part about purchases made to impress, or food served to *épater les bourgeois,* or of opinions expressed to be agreeable —the sad part is that all these things have a horrid, boomerang way of returning to you with perhaps a wounding effect. The sense of your own value that gives you your personal standard of values, the wit to find your own level of taste, and the courage to live by it, are what the world of impressionables is hungry for. It is not only simpler and more satisfying to be yourself, but funnily enough, it succeeds like mad.

HERE and on the following pages are photographs of Mr. and Mrs. William Ladd and Mr. and Mrs. Henry Parish, two young couples whose lives follow the different patterns of town and country living. Each has children; each of the wives has a career outside her family life; and each household is stamped with the unmistakable impress of personal taste.... On pages 66 and 67, 70 and 71, you see the kind of clothes you, yourself, might choose if your life follows either of these general lines.

MR. AND MRS. LADD HAVING TEA

ANDRÉ KERTÉSZ

MRS. LADD AND HER TWO DAUGHTERS IN THEIR NEW YORK APARTMENT

They live in Town

Mr. and Mrs. William C. Ladd centre their life in a French modern apartment

A young New Yorker with a special talent for living attractively is Mrs. Ladd. She has put her own personal stamp on her apartment—a French stamp influenced by years of school in France. (She was the former Natalie Potter, of Boston, cousin of John Sargent, the portraitist.) She manages to be both an adored mother to her two daughters and—from nine to five—a decorator. And she is a charming hostess—entertaining with great skill, guiding Isabel, her *bonne à tout faire* by something akin to remote control

FASHIONS IN LIVING:

Clothes for a town life

MRS. WILLIAM LADD, LEAVING FOR THE OFFICE

WITH a beautiful sense of proportion, Mrs. Ladd—introduced on the preceding page—arranges her life. From nine to five, she is a decorator with McMillen—we photographed her leaving for her office, at the left. She leaves her two blond daughters in the care of a French nurse; her apartment in the care of a French servant. And she is always home in time to put on a tea-gown and have tea with her daughters and guests.

Her hand shows in her entire apartment. Essentially French, her living-room is a cool medley of yellow and grey. It's always full of flowers—only yellow and white ones. To enlarge its proportions, she uses many mirrors—one an old French gilded mirror inserted in a huge modern one.

Mrs. Ladd loves entertaining—and has definite ideas on it. Having considered the capacity of her apartment, she has decided to entertain three ways: daily tea—no cocktail parties. Small dinners, never more than eight. Sunday-night buffet suppers—twenty-four is capacity—at which she often has such simple hot dishes as creamed halibut or chicken Tetrazzini.

1

2

On these two pages are clothes for those, like Mrs. Ladd, whose lives are concentrated in town. For busy women whose clothes, like their lives, are geared to more than one activity. Women who work, run charming apartments, entertain superlatively, and—to be sure—regard clothes as one very important detail in the scheme of living.

1 Town beige. A dress that dovetails ideally into a city-dweller's life. With black accessories, superb for lunch, office, or after-office hours. With white, nice to take on a country week-end. Beige rayon jersey—important this spring. $29.95; Bonwit Teller

2 Faille suit. Almost a uniform in New York in summer. Black rayon faille the cool fabric. Regard it as a suit and wear a blouse, or wear it as a two-piece dress. And sometimes try the skirt with another jacket. All yours for $25. It's at Mary Lewis

3 Exercise suit. For playing tennis or badminton on a town roof—or to put into a week-end bag. It's of white waffle piqué with outsize patch pockets set at an angle. $12.95; from Lord and Taylor

3

Like many women with a thousand demands upon their days and an all too limited time to think about clothes, Mrs. Ladd goes on the theory that a few infallible costumes far outweigh a number of indifferent ones. Only clothes that have a perfect relation to her scheme of living find their way into her wardrobe.

Mainly, her clothes fall into two categories: sophisticated suits and dresses for her day routine, and soft tea- or dinner-gowns for her small teas and small dinners at home.

Tea-gowns are her pride. And below, you see her reading to her children and wearing an extremely simple tea-gown of red-and-white striped cotton. Not a fabulously expensive one, but one which is remarkably attractive, individualized by a wide French blue belt of her own substitution and a real jewel clasped on the décolletage.

4

5

ANDRÉ KERTÉSZ

MRS. LADD, READING TO HER DAUGHTERS

6

7

Here, on this page, are more clothes for those of you who, like Mrs. Ladd, lead metropolitan lives.

4 Little box-coat. Of "Life-Red" wool, nice for evening or over the faille day skirt. $15; Bonwit Teller

5 Black-on-white print. An important-afternoon dress of white rayon jersey, to be worn with a large black hat and long black gloves. $17.95; Bonwit Teller

6 Chiffon evening dress. Informal enough for dinner, formal enough for dancing. It's of grey rayon chiffon. A Kalmour design; $29.95, at Milgrim

7 Upholstery sateen hostess costume. Deep red-and-white striped jacket and unpressed pleated skirt—shift both ad infinitum. $16.95; Chez Rosette

FASHIONS IN LIVING:

They live in the

KERTÉSZ

MR. AND MRS. HENRY PARISH AND THEIR THREE CHILDREN

NYHOLM

MRS. PARISH COLLECTS CHINA VEGETABLES

MAY APPLETON AND DOROTHY BAYARD IN MINIATURE CHAIRS

ANDRÉ KERTÉSZ

THE PARISH FAMILY AND "JANEY," THE GOAT

Country

Mr. and Mrs. Henry Parish, second, centre their life in a house at Far Hills, New Jersey

THEIR HOUSE—AN OLD NEW JERSEY FARMHOUSE

KERTÉSZ

THEIR CHILDREN ON TOP OF THE GOOSE-PEN

LIKE many young people who love the country, Mr. and Mrs. Parish live there all year 'round. The basis of their life is typical of many others, but their way of life is unusually attractive and peculiarly their own. They have chosen Far Hills because it is near Mr. Parish's business (he went from St. Paul's and Harvard to a partnership in a New York brokerage firm)—because, except for her years at Foxcroft and her débutante days in New York, Mrs. Parish has lived there all her life.

Their low-ceilinged, white clapboard house, with its neat picket fence, is typical of New Jersey farms. Their own ideas are the yellow shutters, the flower-garden planted close to the house, with vegetables in even, decorative rows next to it. Mrs. Parish has filled the house with her needlework, with her collection of china vegetables, with great bowls of flowers, with innumerable photographs of the three children.

In the living-room, Mrs. Parish has cleverly combined an Aubusson rug, lovely old English furniture, mattress-ticking upholstery, and striped wall-paper to make a room that is neither French nor English, but entirely personal. In the new wing, her bedroom has a red-and-white painted checker-board floor; the guest-room, a garland of flowers, painted on the pink wall.

THE LIVING-ROOM—(RIGHT) HER PORTRAIT BY EDWARD MURRAY

She is an excellent housekeeper, has a governess for the children, and manages the house with two servants. She also runs a new little decorating shop in the nearby village. She loves to have people around her, but, like her way of life, her entertaining is easy, informal, and completely unpretentious. It consists mostly of dinners for eight or ten people. She usually has casserole dishes, and one of her favourite desserts is a hot compote of dried fruits, cooked together and served with heavy cream. Sometimes, in summer, she has big buffet lunches on Sunday, when all the guests sit outdoors, on white chairs upholstered in yellow to match the shutters.

Mr. and Mrs. Parish often have guests for the week-end—long, country week-ends, when they play tennis and golf, but much of their time is spent with the children, Harry, "Apple" (May Appleton), and Dorothy Bayard. The children garden with Mrs. Parish; and, with the handy-boy, they helped Mr. Parish build a pond for the ducks. This farmhouse, added to constantly, and with affection, has become more than an old house, charmingly done over; it is the setting of a warm family life.

NYHOLM

MRS. PARISH'S BEDROOM—RED-AND-WHITE CHECKER-BOARD FLOOR

FASHIONS IN LIVING:

Clothes for a country life

PERHAPS you, too, have an R.F.D. address. Like Mrs. Parish, whom you met on the two foregoing pages, you live that satisfying life, all year 'round in the country. Your house is stamped with the imprint of your time and taste. You entertain chiefly over week-ends. Your days are complete with sports and children and gardening. You run into town occasionally, but no oftener than you can help.

Chances are, your whole way of living involves but two types of clothes: sports and evening. Some active and some spectator sports clothes. Some relaxing and some entertaining evening clothes. Clothes, in short, like these.

2

1. The coat you need must cover a multitude of occasions. Go on over tennis and golf things. Slip on quickly for the daily drive to the station. This is of pepper-and-salt tweed, boxy, casual. $49.95 at Bonwit Teller; I. Magnin

2. For week-end dinner-parties, for nights you come into town for the theatre—a dress like this. Pale cream Celanese rayon jersey. Heart-shaped neck and unusual silver and gold metal buttons. An arrangeable sash. A nice degree of semi-demi-formality. $65; you can find it at Bergdorf Goodman

3

Spectator sports clothes fill up a large space in your wardrobe. You see the same people frequently. Go to the same meets, clubs, fairs, neighbouring houses. You have the Englishwoman's appreciation of sound, part-of-the-picture country clothes. You want good ones, ones that will live a couple of years. Minus quirks and whims and details that require care. Here's what we mean.

4

5

3. The Norfolk type of suit is your faithful friend. One like the brown linen above will take you practically anywhere, all summer long. The belt and buttons are of tan pigskin. $45; Saks-Fifth Avenue

4. Tweed suits are, of course, the vertebræ of your wardrobe. This bright green one looks right behind the wheel, on sports side-lines, golfing. Its bloused jacket whittles hips—at least to all appearances. $49.95; find it at Bonwit Teller; I. Magnin

5. Indispensable are scarfs; to tame blowing curls; to tuck in the neck of a suit. This is of rainbow plaid French sheer cotton. $1; Lord and Taylor

Sunday in the country is Your Day. All your city-bound friends drive out. Sunday lunch is festive. Club-houses are crowded. You yourself keep practically open house. For the occasion, you want something slightly more dressed up than usual, but still on the casual, take-part side.

6

6. There's just the right degree of Sunday charm in this glorified shirt-waist dress. It's of rayon-and-silk crêpe in a lovely melting shade of yellow, the top traditional, the skirt with flat pleats. Over it, a hip-length cardigan of Angora jersey in the identical shade. Nice with natural or russet accessories. Dress and jacket, $49.95; Peck and Peck

7

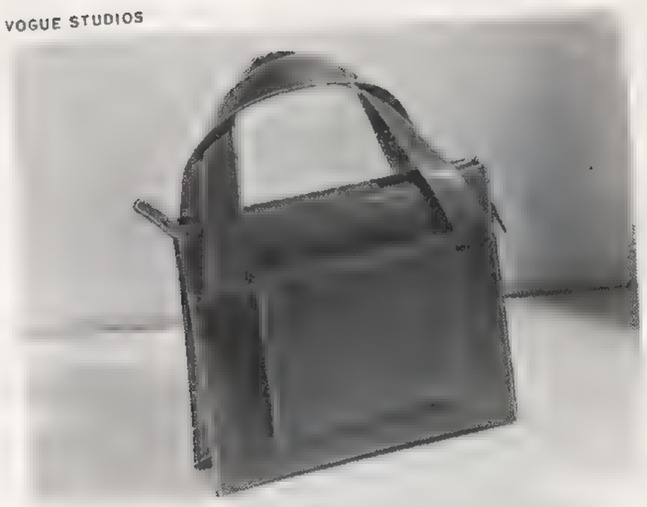
Mornings usually find you engaged in something active—perhaps brushing up your putt or practising your back-hand at the Club or taking over a pet border from your gardener. You want your golf and tennis clothes to have authority, you want your garden clothes to be non-hampering, and able to take sun and soil and repeated washings.

7. This is the sort of golf dress that lets you keep your mind on the ball. It's of white silk-and-rayon crêpe, with a Habitmaker free-action sleeves, and a skirt that lets you walk freely. $22.95; it's from Lord and Taylor; Neiman-Marcus

8. Gardening is a down-to-earth business, and this dress is practical as well as picturesque. Blue-and-white striped denim makes it—denim being able to face washings. Patch pockets hold tools. $15; Best; Millie B. Oppenheimer, Chicago; Neiman-Marcus

8

VOGUE STUDIOS



9

10

9. When it comes to choosing bags, you look for the same qualities your tweeds have—longevity, good lines, a quiet look of quality. This top-handle bag is of natural pigskin; by Koret. Altman

10. Another fine pigskin bag—an envelope this time, to be tucked under your arm no matter where you're headed. This will last as long as your tweeds—and go well with them. Koret bag; Altman

11. Living in the country, you have dinner at home more often than in any other way of life. For it, you need a good percentage of gracious, spirit-lifting hostess costumes. In them, you put the imagination and flights of fancy you avoid by day. Perhaps—something like this. A tunic of white imported linen, with black frogs. Slim trousers of black rayon crêpe. $29.95; Bonwit Teller; Marshall Field

11

Shantung and tussur—

HORST

Natural shantung

The virtues of those rough-surfaced silks, shantung and tussur, hardly need reiteration. Originally made to ward off Far East heat, they're noted non-wilters, crush-resisters. Balenciaga used natural shantung for the suit above, its full back flaring and belted. Legroux hat of grosgrain and straw. At Hattie Carnegie

Black shantung

For all its tropical character, shantung—especially in black—has a nice degree of formality. This black dress, gold-buttoned, would be perfect all summer long in town. Wear it with Legroux's red Milan straw hat, or make it more urban with long black gloves and a big cart-wheel. Saks-Fifth Avenue. Jewels from Olga Tritt

back again

For town and country

Tussur bolero

Tussur—as low-temperatured as shantung, but with more of a rib in its surface—makes this bolero suit. It has a woven leather belt, and is worn here with a brown-and-white twisted turban; gold jewellery from Olga Tritt. Try this suit in the country with green accessories. It's from Salon Moderne, Saks-Fifth Avenue

Tussur tailleur

In its natural pale beige shade, tussur is right in town or in country. Either would be the habitat of this simple, suave suit, the jacket gold-buttoned, the skirt pleated. An orange linen blouse provides colour—natural tussur's a natural background. Suit from Best. Shantung hat, blue-bordered; John-Frederics

Under Twenty —

Photographed in Chicago —
clothes under $20
for you who are under 20 years

THESE young Chicagoans love the Pump Room of the Ambassador for dinner. They love the Saddle and Cycle Club for sports. They love the Gold Coast alleys for bowling. They love—and so do you—casual sports and dinner clothes like these Under-Twenty ones.

AT THE GOLD COAST BOWLING-ALLEY—Miss Mary Hale in a natural covert-cloth jacket, natural wool skirt. Miss Sally Perry in checked green wool. Both $19.95. Marshall Field; Macy's

AT THE PUMP ROOM of Chicago's Ambassador—pretty young Mrs. Peter Moon. She wears a black rayon jersey top; a skirt of white printed rayon faille. $19.95. Marshall Field; Best

TONI FRISSELL

AT THE SADDLE AND CYCLE CLUB, where débutantes and young marrieds go to watch Sunday baseball and play tennis—Miss Hale in blue wool—checked jacket, plain skirt. $19.95. Marshall Field; Best

OPPOSITE:

MISS MARY HALE, who is one of Chicago's prettiest Under-Twenties, débutante of a season ago, is served by the Pump Room's smiling blackamoor. Shirt-waist dress of grey silk marquisette; $19.95. Marshall Field; Russeks

IN THE CITY..IN THE SPRING

FORMULA No.1

Navy with

wide white margins

HORST

This year's proof that some fashions come up fresh and endearing as ever spring after spring. Here is navy-blue crêpe again coupled with white piqué...and it couldn't be more refreshing. Its skirt is a telescope of tiers. Its collar and cuffs like rabbits' ears. Nicole de Paris

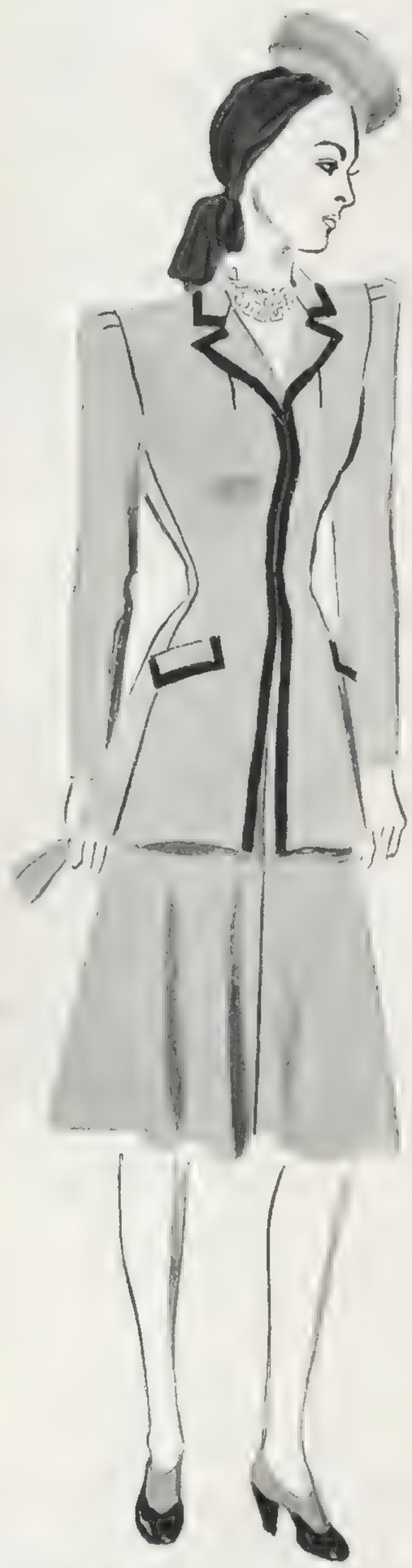
Navy-blue with white handkerchief linen in a combination reminiscent of the first navy-and-white dress you ever wore. Ruching of monogrammed tabs like a vestee ...and an "artist's" bow tie. Smooth hips, a tucked bodice. From Jessie Franklin Turner. Lilly Daché profile hat

FORMULA No. 2

All over beige

For complete urbanity—beige with beige. Beige wool suit, blue taffeta-collared. Suzy's beige sailor. Here, Mrs. Sherman Jenney wears it as she enters the Colony Restaurant, stops to look at the cabinet of Paul Flato jewels. (The suit is from Gervais; I. Magnin, California.)

Cut a fine figure



NO fault at all, really, is an imperfection of figure. For how many perfect figures are there? One in a million, perhaps? Or fewer? The clothes on these pages, then, are for the normal woman. One who has any of these seven variations that are typical of the average woman.

You (or your dressmaker) can fool the eye by means of them. Carried out with good fitting, in well-chosen fabrics, these designs will help you look like that One in a Million.

Flat chest?

Gathered fullness from the neck and waist of the bodice gives soft flattery where you need it most. Note the slim sleeves and graceful skirt. Try blue-and-white crêpe. No. 8661; designed for sizes 12 to 20, and 30 to 40

Hips none too slim?

The longer jacket gives you lengthening lines. The flare of the jacket conceals those extra inches. The simple skirt is non-attention-getting. Nice of beige surah. No. S-4228; designed for sizes 12 to 20, 30 to 40

Extra inches on thighs?

A short, boxy jacket counterbalances width below the waist. The flaring skirt eliminates bad angles or that overstuffed look. Especially good in a neat print. No. 8677; "Easy-to-Make." Designed for sizes 34 to 44

Large waist?

Single-breasted, diagonally cut at the waist, and a front-pleated dress (also unbelted) give one of the best solutions. Very good in black crêpe. Couturier Design No. 308; designed for sizes 12 to 20, 30 to 38

Large bosom?

A collarless, narrow V neckline plus up-and-down gathers from the shoulders give that vertical look. Make this of grey-and-white crêpe, perhaps. No. 8622; "Easy-to-Make." Designed for sizes 12 to 20, 30 to 42

Concave back?

The bloused look of both jacket and dress is a helpful disguise, as well as silhouette news this spring. A wide skirt distracts the eye. Use green crêpe, maybe. No. 8707; "Easy-to-Make." Designed for sizes 12 to 20, 30 to 40

Narrow shoulders?

Wide, rippling revers, particularly of white, seem to add inches to the width of your shoulders. The dress—navy-blue shantung, perhaps. No. 8670; "Easy-to-Make." Designed for sizes 12 to 20, 30 to 40

Designs for dressmaking

Back views on page 106

Three young white hopes

Betty Field, Gene Tierney, Dorris Bowdon...three very young White Hopes of the screen and stage having a bright present this moment. They look like ingénues. Are the ingénue age. But they deal out their freshness and Young-Charm with old-trouper wisdom. In the photographs on these two pages, all wear white White-Hope-of-the-spring-and-summer-wardrobe jackets.

Betty Field

Her career is like a three-ring circus. This minute she is in the films "Seventeen" and "Of Mice and Men"; and the girl from out-of-town in the play, "Two on an Island." Here she wears a blazer of imported white wool. Jacket-dress: Franklin Simon; Marshall Field

ANTIQUE SHAVING-MUGS: AMSTER AND LAMB

Gene Tierney

She is the magnetic nineteen-year-old who plays the college girl with a quick gait and fine spirit in "The Male Animal." (She, herself, was at Farmington two years ago.) Her "White Hope" jacket is Norfolk. Has a black wool crêpe skirt and black-and-white polka-dot blouse. Milgrim

HORST

Dorris Bowdon

She is Rosasharn in "The Grapes of Wrath." She is also the recent bride of Nunnally Johnson, who did the masterful screen version of "The Grapes of Wrath." Here she wears a gold-buttoned white gabardine jacket over her navy-blue dress. Blue Breton. Franklin Simon

Longer days, longer jackets

PRINTED DRESS AND JACKET—for an easy path to that neat-as-a-pin-look all day. Tea-and-cream printed rayon crêpe makes this dress; the long jacket is fitted, its collar is of black velveteen. Red straw hat from Franklin Simon

SHEER DRESS AND JACKET—for the little days of spring and summer. The dress above is of sheer black crêpe—to wear now with its trim, fitted, long-sleeved jacket; later on, without the jacket, it will become a summer standby

KARGER-PIX

SEERSUCKER DRESS AND JACKET—in town and out, good grooming will march along with the sturdy grace of seersucker. Striped coolly in grey and white, this dress has a short-sleeved, white piqué-trimmed longer jacket

• Eisenberg dresses on this page are at Franklin Simon; Halle Brothers, Cleveland; J. W. Robinson, Los Angeles

Re-Created *From the Lore of* Creole Cookery

BRIGHT AMBER BROTH gleams up from your plate, serenades your senses with savory steam, beguiles your appetite with a lavish show of succulent okra, melting chicken meat, fluffy rice and other such temptations.

You dip your spoon and taste. And you agree that here is a heritage of eating pleasure too fine by far to stay forever hidden away in the old Creole cuisines of New Orleans. For this soup has sprightly savor to quicken the heart of the gourmet, and delightful chicken-eating for us all.

Dexterously have Campbell's chefs contrived it — reverently re-created it from the lore of Creole cookery. It is a gumbo, chicken gumbo; and with open-handed bounty (the rule in Campbell's kitchens as it was in the Old South) chicken-meat and garden vegetables and precious seasonings have been measured forth. And with a weather eye to what is liked and looked for in fine soup, Campbell's have made of the old Louisiana masterpiece a prime delight for moderns such as you.

So make it the hub of attraction around which a lunch revolves. Make it the high-style start of a fussy, festive dinner. Make it a menu *"must"*, Campbell's Chicken Gumbo —and make it soon!

Campbell's
CHICKEN GUMBO
LOOK FOR THE RED-AND-WHITE LABEL

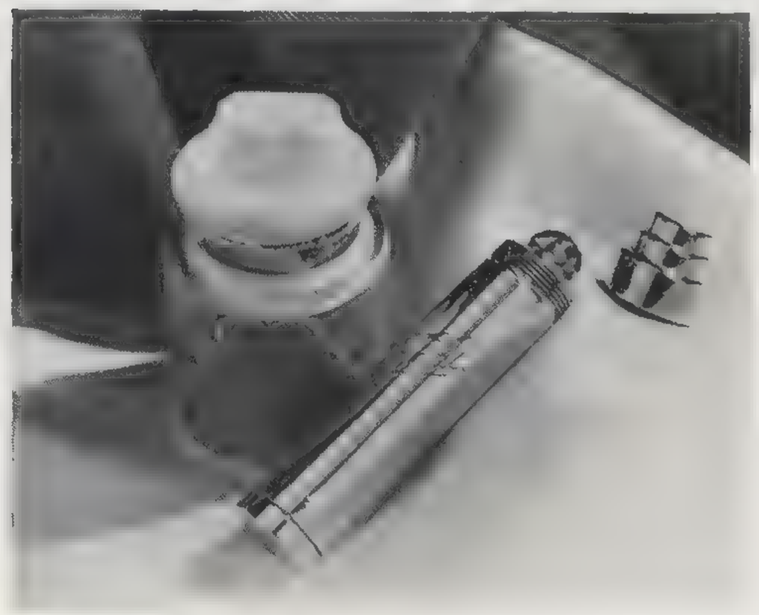
Crêpe de Chine Récital

MADE, BOTTLED AND SEALED IN FRANCE

F. MILLOT
PARFUMEUR
NEW-YORK PARIS LONDON

FACE POWDER • EAU DE COLOGNE • POUDRE DE TALC • POUDRE DE TOILETTE • BATH OIL

DISCOVERIES IN BEAUTY



Ciro's offerings to fragrant spring—a small jar of sachet powder in several of Ciro's favourite odours, and slim, gold Peti Pat, a fool-proof purse perfume container

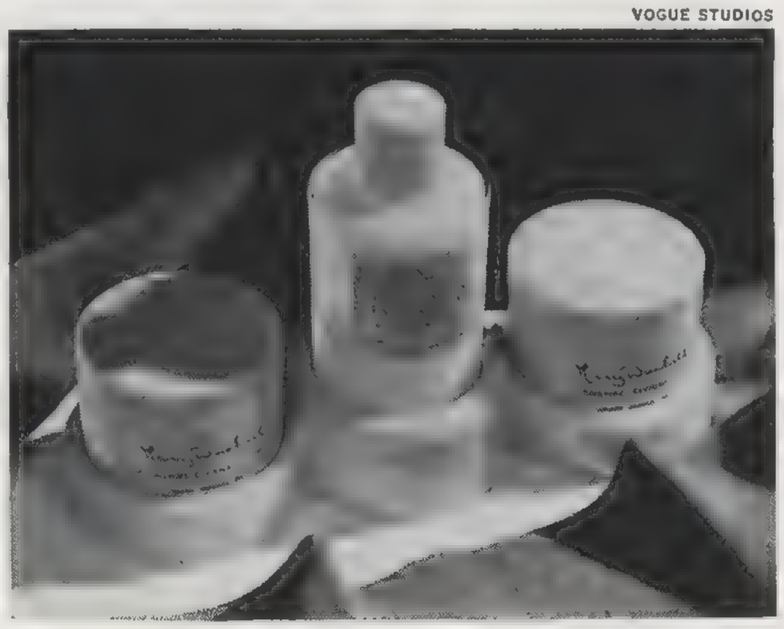
ÉMILE of Fifty-Sixth Street, famous for his beautiful coiffures, has suddenly become Émile of 598 Madison Avenue. This moving is going to cause some confusion among Émile devotees, who will probably now refer to him as Émile of Fifty-Sixth Street of Fifty-Seventh Street. But, due to the number of devotees, Émile was impelled to move to larger quarters, and you will now find his spacious salon on the second floor of 598 Madison Avenue, on the corner of Fifty-Seventh Street.

The new shop is completely air-conditioned, the twenty-eight booths are enormous (a boon to the operators, as well as the client) and all done in natural wood, which looks cool, fresh, and springlike. Émile, as those of you know who are already devotees, is doing some extraordinarily lovely heads with waves (as against curls). These undulating coiffures look new and neat and soft—and seem to be the answer to unmanageable hats.

Come spring, with competitive fragrance reaching out at you from every corner flower-stand, and seeping up from the new eager little grass plots on the avenue, it's time to concentrate on your own spring fragrance. Probably you like to change to a floral scent for spring. Probably you want to exude a delicate fragrance. Then, the time has come to remember sachet. "Djer-Kiss" has revamped its famous fragrance and now presents it to you with a cushiony sachet bag besides the sachet itself. Its perfume is unchanged, however, and remains lasting, sweet, and herb-fresh.

Mary Dunhill, bent, apparently, on alleviating the usual confusion of the bathroom shelf, has put such utility preparations as cleansing cream, texture cream, hand cream or skin lotion in a neat, sweet, pink tri-container. Here, the two jars and the bottle, pink and decorative, stand with military precision. The creams are excellent and scented with Mary Dunhill's famous "Gardenia" perfume.

VOGUE STUDIOS



Mary Dunhill's new "Beauty Trio," for your dressing-table, holds cleansing cream, texture cream, and a choice of hand cream or skin lotion. See text above

Sequence in Blue Grass

1. Blue Grass Perfume, $6 to $60. **2.** Blue Grass Eau de Toilette, $8.50. **3.** Blue Grass Eau de Cologne, $2, $3.50, $8. **4.** Blue Grass Sachets, three in a package, $3.50; single, $1.25. **5.** Blue Grass Dusting Powder, $2.50. **6.** Blue Grass Bath Salts, $5. **7.** Blue Grass Brilliantine, $1; with atomizer, $2. **8.** Blue Grass Luxury Box, Eau de Toilette, Soap, Bath Salts and Dusting Powder, $15. **9.** Blue Grass Hand Soap . . . three cakes in a box, $2.50; single cake, $1. **10.** Blue Grass Fluffy Milk Bath, 6 packets, $3; Big beautiful jars, $6.50, $12.50.

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK • PLAZA 3-5846

Copyright 1940, Elizabeth Arden

a Dream of Summer

—chartreuse for color—
tiers for effect—
blossoms for decor—our original

Stein & Blaine
13-15 West 57th St., New York

DISCOVERIES IN BEAUTY

VOGUE STUDIOS

Everybody knows that lilac is one of the floral odours that all men adore. Charbert knows it, too, and gives you their new "Deep Lilac Cologne" as proof. Bonwit Teller has the fresh, spicy-sweet fragrance

JUST about the most relaxing treatment we have heard of has to do with that same hand problem we have done so much talking about of late. It is Helena Rubinstein's Finger-tip Masque Treatment, and, aside from its benefits, it is so pleasant to have that the Rubinstein salon deserves credit on that point, as well. Besides which, it takes only a little more time than an ordinary manicure.

After your nails have been prepared in the usual way, polish removed, nails shaped, and so on, each finger-tip is dipped in a warm emerald liquid, which becomes waxy as it dries. Your fingers are stimulated by the warmth and by the snug jacket of wax, and, when the small masques are peeled off, your cuticle is no longer rough, your skin is no longer dry, and your nails seem more pliant. This treatment doesn't have to be set aside for manicure day, as you can buy a set and use it at home during the week. It doesn't hurt polish, and the home treatment can be accomplished in fifteen minutes.

Alexandra de Markoff concentrates on scent in this, the month of brides. We would, too, if we could be sure of such exquisite results. Their Bath Ensemble is our idea of luxury de luxe, with bath oil, bath powder, toilet essence, and soap.

His Highness Prince George of Russia gives you sachets as the perfect perfumed offering. You can get a set of six little white satin pillows, scented with "Elixir," or one very large pillow, scented with "Tiara," or both. Personally, we like to have our drawers and closets sacheted from top to bottom.

All this business about matching rouge and lipstick and blending powder has taken on a very tangible form in the Coty company. With every box of "Air Spun" face powder purchased, a little "Tandem" Tester of rouge and lipstick in harmonizing colours is included. Confronted with such matching evidence, you are put to it to find a plausible excuse for orange lips and purple nails. The tester is attached to a card, which is a further make-up guide. It also gives you alternates, so that, blond or brunette, you have a choice of several make-up combinations.

Lavista sponges are ingenious little cotton disks, which miraculously open out into full-sized wash-cloths when put in water. And now, ten of these clean-making items have been put together in a little transparent acetate case with a handle, which is called the Lavista Sponge Traveler. Flat and pliable, it is the ideal thing to keep on hand for week-ends, hurried trips, or just to use at home.

If you want to wear your perfume in tangible form, to flourish it with a quick twist of the wrist, or a turn of the head, we suggest as the absolutely perfect items, Orloff's Sachet Bracelet and Necklace. Little spun silk sachet *boules* dangle from a linked chain, around wrist or neck. You can get them in colours, ranging from black to the lightest pastel.

confetti

a new gala perfume by

Lenthéric

NEW YORK · PARIS · LONDON

Gay new accents to

Her hat, John-Frederics . . . Navy dress, Omar Kiam . . . Her lipstick, Du Barry Red Flare

Two exciting new Du Barry Lipsticks to set off Spring's new costume colors!

Red Flare . . . A clear, brilliant *red* red! A rich, dramatic shade to intensify the natural red of your lips and heighten their loveliness with its glowing beauty!

You will want to use this blazing new Du Barry lipstick with your new navy blues, blacks, greys and beiges to give them the daring accent they need . . . and to act as a flaming foil to all your bright accessories!

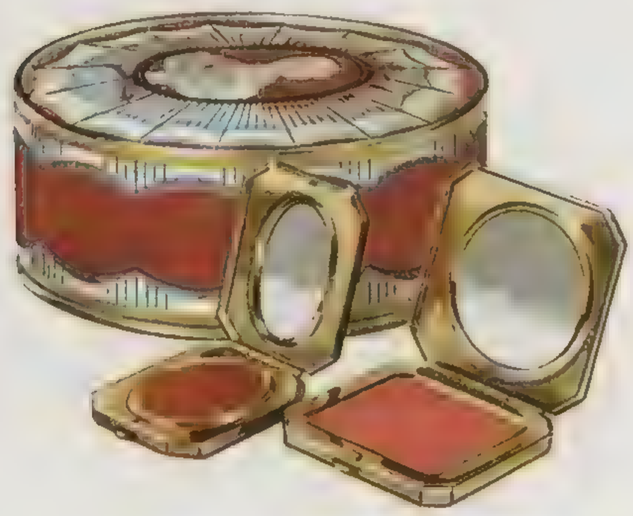
Peppermint Pink . . . Another lovely, easy-to-wear color. Peppermint Pink is a joyous, spicy red, toned down just a little with faint blue undertones! Intense enough to stand out clear and sharp against your winter-white skin—and yet, because of those soft undertones of blue, the perfect shade to harmonize with all your new soft spring pastels!

* * *

Ask the Du Barry Beauty Advisor at any of the better cosmetic counters to show you these two exciting new Du Barry lipsticks —and their matching shades of dry and cream rouge. And let her help you select a harmonizing shade of Du Barry Face Powder to complement, alluringly, your own coloring.

You will find Du Barry Powder unusually flattering! Its smooth, light, fine texture gives to your skin a softly luminous look . . . and a fragrant, blossom-like finish that is simply enchanting!

Du Barry lipsticks—1.00
Matching rouge (cream or dry)—1.00
Powder, large box—2.00

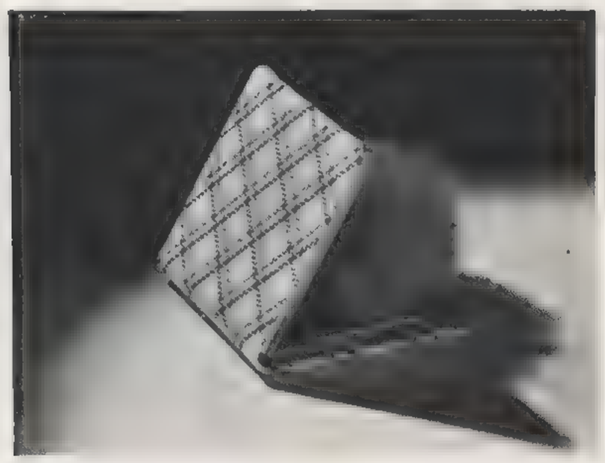


Du Barry BEAUTY PREPARATIONS

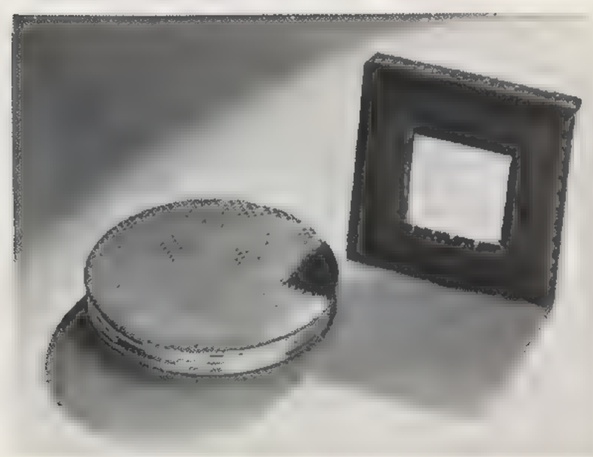
By Richard Hudnut . . . Made for use in the Hudnut Salon, 693 Fifth Avenue . . . and sold at all the better cosmetic counters.

HAVE A NEW COMPACT?

EMERALD-GREEN ENAMEL for the giant-sized, wafer-thin compact at left. RED-AND-WHITE ENAMEL for the other. Both by Volupté. Saks-Fifth Ave.



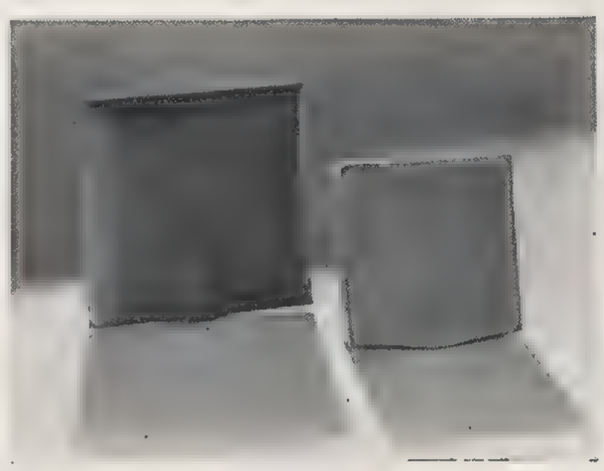
RED, WHITE, BLUE TOYO for this squared-off compact that's shaped like a book-cover. Especially nice with summer clothes in the country. Macy's



RED SNAKESKIN covers the round compact (left), by Evans. Saks-Fifth Ave. NAVY-BLUE PYTHON, with a gold-metal plaque for initials. Bonwit Teller

PINK-AND-BLUE ENAMEL, makes the thin, round, big compact at the right. BLUE ENAMEL in two tones, for the smaller compact. Both: Lord and Taylor

BRIGHT GREEN MOROCCO, circled with white enamel, for the first compact. GREEN ENAMEL, with a lock-and-key design. Both are at Bonwit Teller



RED MOROCCO for this large, square compact. NATURAL PIGSKIN, all saddle-stitched, makes the small, square compact. Both from Best

For Spring - -

NATURAL SILVERY BLUE FOX JACQUET

with youthful accent in grosgrain ribbon

Revillon Frères

684 FIFTH AVENUE Circle 7-7343

Ben Studios

WINGS TO BEAUTY

PAINTING BY GEORGE ROMNEY

YESTERDAY she was a vital, beautiful woman...today she is a legend of loveliness.

YESTERDAY beauty was a gift from the gods to a favored few...today it's within the reach of all.

YESTERDAY beauty was a mystery...today it's prosaic, simple.

YESTERDAY beauty took heavy toll of time, effort and experiment...today it's accessible as your telephone, scientific as a test tube. * * *

Make yourself—your own beauty—a legend of loveliness. Begin today with Jacqueline Cochran's complexion care streamlined to the needs of modern women. Entrust your very own beauty to these exquisite cosmetics, each one prepared with consummate skill.

Beauty need no longer be a thief of time—just fifteen minutes each day—every day. Ask for Miss Cochran's booklet "Wings to Beauty" to guide you on the way. Her quick-care beauty preparations are available at smart cosmetic counters or direct from the Laboratory, Roselle, N. J.

JACQUELINE COCHRAN COSMETICS

Jacqueline Cochran Beauty Salons: 700 North Michigan Avenue, Chicago, Illinois
Deerpath Inn, Lake Forest, Illinois • Ambassador Hotel, Los Angeles, California

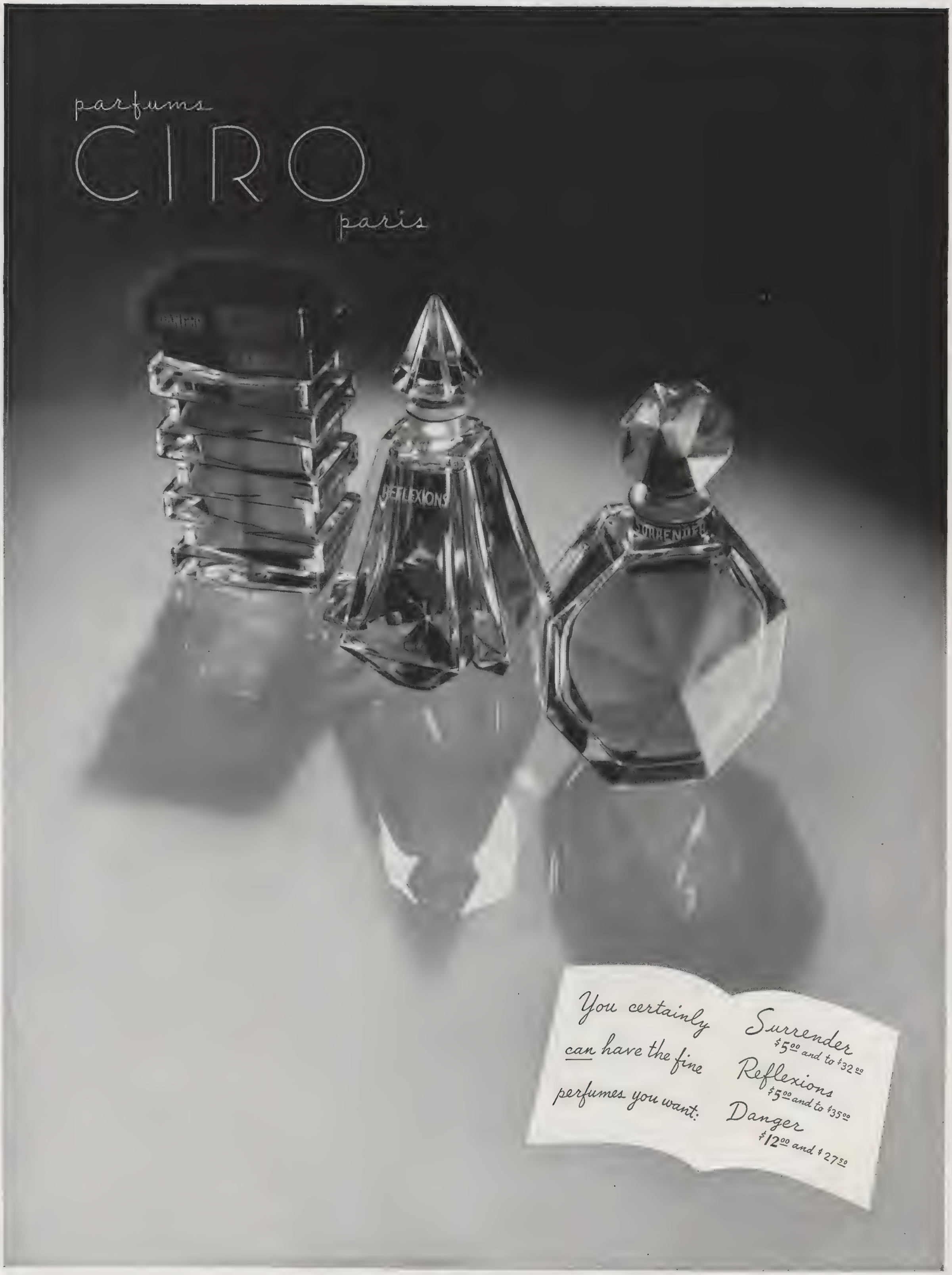
COPYRIGHT 1940, JACQUELINE COCHRAN

KNIT TWO, PURL TWO

Two for town—a bolero, a draped turban. Knit the fitted bolero of bright red Bernat's Woolydown yarn...bulky but feather-weight. Add bright blue wool buttons. Then turn out the turban of the same red and blue yarn. Yarn and knitting directions can be obtained from Alice Maynard. For directions only, you can send a stamped, self-addressed envelope to Vogue.

Two for country—a boxy cardigan, a skull-cap. Knit them of Morell's lime-green Coutil (it's somewhat like a cotton chenille). They'll be wonderful mixers with your tweeds or flannels. (Don't overlook the three-quarters length sleeves.) Knitting directions and yarn can be obtained from Sara Hadley. For directions only, send a stamped, self-addressed envelope to Vogue.

VOGUE STUDIOS


parfums
CIRO
paris
REFLEXIONS
SURRENDER
You certainly can have the fine perfumes you want:
Surrender $5.00 and to $32.00
Reflexions $5.00 and to $35.00
Danger $12.00 and $27.50

MENU OF THE FORTNIGHT

SOMETIMES, in quest of good food, you seek out your favourite *boîte* and bury yourself in a corner to enjoy the specialties of the house. Other times, you want fun with your fine fare. It was one of the latter times, when we ate the beautiful dinner that is described below, in the Empire Room of the Waldorf-Astoria, where you can dance to Orrin Tucker's smooth music between courses and be diverted by the singing of Bonnie Baker, the girl who started "Oh, Johnny, Oh" on its second road to fame. Or, if you like, you can have the same menu served to you in the spacious dignity of the Sert Room, with the concert music of Mischa Borr to add an æsthetic touch to an epicure's evening.

In planning this menu, we asked to have brook-trout, a simple roast of lamb, and strawberries, because they are all so good now, and the sort of thing you like to order for your own house as well as in restaurants—and this is what was produced for us. The strawberries, as you can see, were slightly incidental, but they were there, and part of the best dessert we ever ate.

DINNER MENU OF THE FORTNIGHT
AT THE WALDORF-ASTORIA

Clear Soup, Madrilène
Brook-Trout, Gourmet
Rack of Young Lamb Roasted
Smothered Peas, French Fashion
Potatoes Anna
Mousse of Kumquat, Strawberry Sauce

Wines: Pouilly Fuisé, 1933
Châteauneuf-du-Pape, Grand Cru, 1933

CLEAR SOUP, MADRILÈNE

With a dinner that includes a fish course and a rich dessert, we believe the soup must be clear, and the Waldorf-Astoria Madrilène is a special combination, made of beef bouillon and tomatoes. In a soup-pot, you put three pounds of hip beef and two pounds of beef bones (bones from the knee. Ask your butcher, he will understand all) in three quarts of water with a little salt; allow them to come to a boil, and skim the surface. Add to this, four carrots, four leeks, two onions with cloves stuck in them, two turnips, four celery stalks, a bay-leaf, and a little thyme.

The soup is allowed to boil slowly for three hours; then, a dozen large ripe tomatoes are added, and the soup is allowed to cook for an hour when it is strained through a fine sieve until entirely clear.

This amount serves six people generously.

BROOK-TROUT GOURMET

You buy the brook-trout (half-pound size) already cleaned and boned. The trout are then stuffed with cooked spinach, which has been finely chopped and seasoned. Then, the fish are sautéed in butter in a frying-pan until they are browned on both sides. If you have one of those silver-lined copper pans, so much the better. On each fish, squeeze a few drops of lemon-juice, place a slice of lemon and finely chopped parsley on each, and finish with a little freshly browned sweet butter.

RACK OF LAMB

Order from your butcher a single rack of lamb, about three and a half pounds, properly trimmed and ready for roasting. Season, roll in butter, and cook for twenty-five minutes in a medium hot oven.

Put a sliced carrot and an onion in the roasting-pan. Remove the roast from the pan, skim the grease from the remaining sauce, add half a cup of vegetable or meat stock; then boil the mixture and strain. Cut the rack in eight pieces, arrange the lamb on a round platter with watercress in the centre, and pour over the sauce.

Serve both mint and currant jelly with this.

SMOTHERED PEAS, FRENCH FASHION

To serve four people, a medium-sized onion, sliced; half a head of lettuce, sliced; three pounds of fresh peas; an ounce of sugar; half an ounce of salt, and two ounces of sweet butter are mixed well together. These are put in a saucepan with a well-fitting cover, just covered with water, and allowed to come to a boil; then cooked slowly for twenty minutes.

An ounce of sweet butter, mixed with a teaspoonful of flour, is stirred into the peas when cooked, together with any additional seasoning desired.

POTATOES ANNA

Three pounds of potatoes are peeled, and cut down in uniform slices. The slices are arranged in layers, with the pieces overlapping, in a buttered piepan, with a little melted butter poured over. These are cooked in an oven until they are golden-brown.

This amount serves four people, and the result is as delicious and unusual as the preparation is simple.

KUMQUAT ICE-CREAM

This is one of the personal creations of Gabriel Lugot, the executive chef of the Waldorf-Astoria, who has conceived more original mousses and ices than you can shake a meringue at. The amount is given for nine or ten people, believing, no doubt, that you wouldn't prepare such an elegant climax unless there were that many at dinner to do it honour.

A quart of thick cream and two cupfuls of granulated sugar are cooked. When they come to a slow boil, the yolks of four eggs are added, stirring constantly. When the ingredients are thoroughly mixed, the pan is removed from the fire, the mixture is stirred and allowed to cool, a cupful of preserved kumquats, finely chopped, and a tablespoonful of curaçao are added, and the mixture is frozen. It can be frozen in the freezing-compartment of your electric refrigerator.

The Strawberry Sauce is made by mixing a small basket of ripe strawberries, cut in pieces, with five ounces of sugar, and adding half a bar-glass of brandy.

The wines that accompanied the meal were selected from the Waldorf-Astoria's own direct importations, the Pouilly Fuisé, perfectly chilled, served with the fish; the Châteauneuf-du-Pape, with its lovely bouquet and full body, a perfect complement to the roast.

B. F.

Is your Complexion *keeping step with Spring?*

OR IS IT LAGGING—WINTER-BOUND, STILL?

The 4 Woodbury Creams which you can use in your odd moments at home will hurry beauty's coming, bring fresh April bloom to your skin.

Away with winter drabness! Spring is in the air. It's time it began to bloom in your cheeks. So hie you to the 4 lovely creams made by Woodbury—*they'll* coax April freshness into your skin!

The products of a famous, highly regarded house, these creams embody today's most advanced ideas. Indeed, two wholly new and exclusive cosmetic principles—important results of Woodbury skin scientists' research and care.

Lasting purity—each cream remains germ-free. This means extra protection.

Invigoration—two of the creams contain a skin-invigorating Vitamin. This means more beauty-pep, vitality and vigor.

Use the four together—and your skin will get the care it needs most—cleansing, toning, softening, invigoration, finishing.

They're time saving, too. They'll help you grow beautiful in odd moments—morning, night and in-between engagements.

And sensibly priced! Only $1.00, 50¢, 25¢, at all cosmetic counters. In the smart modern type of jars you'll like.

So get the 4 Woodbury Creams. Use them daily. They'll help you be a spring beauty, blooming with the jonquils, evoking vernal romance in masculine hearts.

FOR GENERAL TONING UP . . . Woodbury Germ-free Cold Cream—basic for beauty. Contains the skin-invigorating Vitamin. Helps keep skin vital, vigorous, fine. Refreshes, rests, renews!

FOR METICULOUS CLEANSING . . . Woodbury Germ-free Cleansing Cream. Clears as it cleanses. Melts to fine oils at skin contact, flushing away dullness, dirt, dust. Leaves your skin looking like a new-born babe's.

FOR ALLURING SMOOTHNESS . . . Woodbury Germ-free Tissue Cream. Helps lay the dry skin bogey—for good. Rich emollient oils and the skin-invigorating Vitamin work together to soften harsh, dry skin.

FOR A FASCINATING FINISH . . . Woodbury Germ-free Facial Cream. Makes your powder cling as a bee to a flower; your rouge blend like close harmony. Protects against raw spring winds.

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YOU'LL SLEEP

Beautifully

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Who hasn't a dream of herself as an appealing siren, waking or sleeping? To make the dream come true, look to Carter's chic Twinkledots . . . fashioned of moonbeam softness to subtle figure-flattering sophistication. With all their delicacy, Carter's Twinkledots and other sleek rayons are sturdy, economical little lovelies for home, school or "en cruise." A swish and they're tubbed *and* they need no ironing. For a complete and practical wardrobe just go to your favorite store . . . ask to see Carter's new panties, slips, bed jackets, pajamas and gowns. They're priced to suit *your* purse. In colors to coax the glow to your eyes and complexion . . . from 50¢ to $5.

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UNDERTHINGS

REMEMBER IT'S

"Carter's for Sleek Loveliness"

above Twinkledot Gown N31. Richly trimmed at neck and Empire waistline with eyelet embroidery. Soft fullness over bosom. Sizes 32 to 40. Chartreuse, Powder Blue, Pressed Rose, Turquoise. $3.00.

above Twinkledot Jacket J23. With the new elegant modesty Paris talks about. Dainty eyelet embroidery at the neck. Short sleeves. Small, medium, large. Pressed Rose, Turquoise. $1.75.

left Twinkledot Gown N30 Piped in white for chic contrast, with bows of self material to flatter the bodice. Sizes 32 to 42. Turquoise, Pressed Rose, White. $3.00.

right Twinkle-glo Pajama K55/16. Suavely tailored to flatter the figure. Cap sleeves. Long-torso top tied in back. Yoke trousers. Sizes 32 to 40. Cherry Crush, Pink Shell, Robin Egg Blue. $3.00.

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THIS IS TELEVISION'S DECADE

(Continued from page 49) It is possible that television requirements may influence colour even further. To date, certain colours do not televise too happily. Light red bleaches, blacks and whites glaze. Pastels, it seems, are the perfect shades to "fly through the air." And here's a rather non sequitur one to dine out on...dyed red hair betrays itself under television!

Sometimes, we are inclined to think that, really, television asks almost too much of electricity. Cartoonists, funny papers, and the uncontrolled prognostications of those sensational writers who like to cast their characters in the twenty-first century have elaborated on television to such an extent that you practically expect to sight Mars in your little square mirror to-morrow, or maybe the next day. So, now, when the television studios *themselves* announce that, in time, television will circle the globe, nobody says, "Yah, get a horse" or the telegenic equivalent. Consequently, Vogue, too, thinks that the time has really come to caution you to prepare yourself, and your bureau drawers, against the day when All Will Be Visible to Every Human Eye.

CONVERSATION ABOUT DECORATION

(Continued from page 51) What lovely parties have made those walls ring with gaiety! Always there were huge urns of white roses, long satin-covered banqueting tables, tall vases of fragrant Easter lilies on the two big black grand pianos. And usually at the pianos—the son-in-law of the house, Mario Braggiotti, and his partner, Jacques Frey, playing to the accompaniment of a crackling fire and the tinkling of champagne glasses. The pewter consoles and the large dining-room table to match, the eighteen-foot pewter-and-copper screen have all been given to the Chicago Art Institute in memory of Mrs. Clow.

NAUTICAL DECORATION

Leaving Chicago and its environs, we jump to a few bright bits elsewhere.

That irrepressible Hobe Erwin, of Jones and Erwin, has, as usual, a number of exciting things to offer. Among his most original achievements is the *décor* for a yacht for Mr. and Mrs. Richard Rheen, of California. The owners of the yacht asked him to make the decorations different from the usual—so Hobe did a tangle of rope-knot designs and old prints of shells. Out of that recent fascinating book, *The Encyclopedia of Knots and Fancy Rope-work,* Mr. Erwin selected knot designs and had them made into a wall-paper for the main saloon. This paper has a dark brown backgound and shell-pink ropes in fantastic designs upon it.

The walls and doors of the main stateroom are made up of small panels, each little panel filled with a charming design of shells cut from old prints of specimen shells. A large round mirror with a rope frame, copied from one that belonged to Lord Nelson, is flanked with candelabra. The sides of the two bunks have deep, knotted fringes that conceal mattresses, springs, and cup-board space below. The knotted fringes are further repeated along the companionway—but not real ones, stucco ones painted in relief.

FOR A DOLL COLLECTOR

Another exciting room done by Mr. Erwin was one for a doll collector, Mrs. Howell H. Howard, of Aiken, South Carolina. Mrs. Howard has a passion for dolls, so one large room has been devoted to her collection. One huge cabinet, extending from floor to ceiling, and two smaller ones are completely filled with dolls. There is also a commode with small old dolls used, caryatid fashion, as mounts against the drawers.

On the walls are four long panels from an old nursery screen—a patch-work of old chromos that ladies used to do in the late eighteenth century and early nineteenth century. This one was found in Dublin. Mr. Erwin took the four panels apart and mounted them against the walls. Beneath two of them are small console-like brackets. Another amusing touch is a pair of old figurines of girls (about forty inches high) carrying parasols. The metal parasols are covered with silk and serve as lamps. Around the necks of the two girls hang long ribbons that support trays of table height.

GERTRUDE LAWRENCE'S APARTMENT

Gertrude Lawrence and her sprightly doings mean news, and now she has a new duplex apartment in New York, done by the same versatile Mr. Erwin. The hall is a little bower of pale blue paper with white roses and green leaves. Five old green-and-white Adam chairs and a small table to match, which Miss Lawrence brought from London, stand—surprisingly—on a turkey-red carpet. There is a little powder-room built like a tent. Its walls and mitred ceiling have a blue-and-white striped paper, with deep, looped valances of blue-and-white striped fringes. Two old circus mirrors are framed in white painted carved scrolls. A collection of circus plates painted by Dame Laura Knight—Miss Lawrence's dearest possession—is an exciting feature in the room.

The living-room is paneled with rough old boards that have had colour rubbed into them. The room is really a background for the quantities of flowers Miss Lawrence likes and her charming bibelots...quantities of amethyst and rose-quartz and such little treasures as Marie Antoinette's diamond-studded clock. There is a small library in leaf-green, with leaf-green chintz and an old desk from her London house. And, most important of all, there is a backgammon-table in each room of the apartment!

TRIVIA

CALIFORNIA PRIMITIVES

From California, land of play, come the play shoes on this page. Above: simple as a baby's bootee is this pale clay-coloured Oxford of a secret leather, soft and plushy. Lord and Taylor

Under the Mexican influence: this ochre shoe of the same leather, with a low wedge heel. It's open at toe and heel, and brightened with green, red, and blue stripes. You'll find it at Franklin Simon

More Mexicana: another ochre sandal, with the same tricolours —green, red, and blue—for the straps. This—as well as the others on this page—is all hand-sewn. Lord and Taylor has this

Modeled after the traditional Indian moccasin: this pliable, thong-laced Oxford of the same clay-coloured leather. Nice addenda for your beige or grey slacks, perhaps. Saks-Fifth Avenue

VOGUE STUDIOS

Copied from a Grecian sandal: this play shoe held on by a single thong and an ankle-strap. It's of ochre leather again, with the merest sliver of a heel. This is from Saks-Fifth Avenue

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Exquisite... Luxurious... Refreshing. Bottled by Lalique. Stoppered with the frosted stars of Worth—Paris.

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AVAILABLE IN JE REVIENS, DANS LA NUIT AND THE NEW IMPRUDENCE

The Portrait Silhouette
The long concave curve from the bust to the hip bone is outlined by the fagotted rayon satin inserts that decorate this figured batiste MisSimplicity*. The "pull" of the elastic straps tapers the waist. Model 6716 . $10.00
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GEORGES ROUAULT: FRENCH PAINTER

By Frank Crowninshield

EVERYWHERE in America, collectors, dealers, and museums have begun to acquire Rouault's works, at tremendously advanced prices. Canvases by him, now that he has reached seventy, are fetching $6,000 and over. A "Clown" of his—considerably less important than the one shown on page 59 of this issue—recently fetched $2,500 at the auction of Mrs. Sullivan's collection—twenty-five times what it might have fetched in 1910 when he was forty.

His dream-like, illustrated books —*Passion* and *Le Cirque*—are now being offered in Paris at $200 each. His amazing lithographs, ceramics, etchings, wood-engravings, and poetical writings have also come into high vogue.

It must, in writing of him, be said that in the work of most tragic painters—Daumier, Rédon, and Lautrec, among the moderns—there are usually traces, if not of gaiety, at least of contentment and hope. But, if we are to explore the nature of Georges Rouault, we must prepare—as if we were setting out on a voyage with Dante—to leave all hope behind us. For Rouault's soul is a realm in which only tragedy, death, vice, and desolation are anywhere in view.

The tragic element in life is of so much concern to him that it is easy to imagine him born—as, indeed, he was—in a Parisian cellar, at the height of the Prussian bombardment of Paris; easy to believe that he wanted to join the priesthood; easy to sense that his nature is melancholy, his life solitary, his heart a home for remorse.

HIS ART IS AN ESCAPE

He has told us that his work is only an escape from the sorrow of living, and that, sometimes, when he looks at his paintings—whether of his tragical clowns, beggars, prostitutes, judges, or acrobats—he asks himself: "Is it really I who painted those images? The thought that I conceived them is unbelievable and terrifying."

In the region of religious art, he is the most important painter since Delacroix. The figure, and the Passion, of the Saviour, are the principal elements from which his Biblical masterpieces have been built. In accounting for this, he has said: "Jesus, only, has known my throes and been willing to hear my prayers." His numberless Crucifixions have been painted, etched, or carved, with a fervour and an intensity incomprehensible in so disbelieving an age. The scene at Calvary has always haunted him. His first rendering of it—an elaborate design of forty figures —was painted fifty years ago, in his student days, and is now in the collection of Walter Chrysler, junior.

All of his work, whether sacred or laic, stems from his spiritual kinship with the artists of the Middle Ages—the cutters of mosaics, illuminators of manuscripts, and, very particularly (since he was, as a youth, apprenticed to a repairer of ancient stained-glass), the painters of thirteenth-century Gothic cathedral windows.

Actually, his method (in paint, in gouache, and in colour-engraving) consists in spreading pure colours—approximately the colours of Gothic glass —over fairly sizeable areas; of avoiding muted, or dirty, effects by refusing to mix his paints; and of giving his colour blocks an added importance by the blackest, broadest, and most dramatic of outlines. The result of such colour areas and such splashes of light (segregated in daring black frames) is to give his creations an indescribable note of grandeur and energy. Certainly no painter since Van Gogh has achieved a method so dramatic and fiery. And, certainly too, since Daumier's day, no figure in art has made more mystical revelations concerning the nature of man's destiny, or his place in the social and moral order.

HIS PLACE IN ART

There is, actually, no category, in the pantheon of art, for a genius like Georges Rouault. He is the only inhabitant in his abode of shadow; a freak in art, a great painter who has seemingly never evolved; who is *sui generis*, both in his nature and in the heat and intensity of his creations. He is obviously in the French tradition, but, perhaps because he is Breton, his mysticism is certainly not of the French order. Note that he glorifies the sorrow and the martyrdom in the story of the Passion, not its victory or its regenerative force. In that respect, he is certainly more German, or Celtic, than French in his emotional origins. But, whatever the source of his power, he has—like the spiritualistic "retrievers" —brought back and laid at our feet the mystery of the past; the magic, in particular, of Gothic art. But, what is so incredible is that the sinister and diabolical figures which stare at us from his canvases, eventually, and miraculously, shine out upon us as symbols of sorrow, humility and pity.

As a decorative painter, this "monk of art" has achieved a high order of renown. His tapestries, ceramics, fabrics, faïences, and coloured *eaux fortes*, all have a stirring and singing quality. His decorative colour schemes (emerald greens, mineral blues, Van Gogh yellows, blood reds, and India ink black) tend to make (with the occasional addition in them of tempera, water-colour, and pastel) the harmonies of Matisse and Bonnard seem a little simple, niggardly, and thin.

His often-discussed ability to transmute human types, to imbue them with attributes apparently outside of their pictured entities, is best indicated, not in his clowns, magistrates, and people of the circus, but in his women of the street. These amazing nudes—the coarse and so desolate women who, in Marseilles, perhaps, occupy the lowest order of *maisons closes*—seem phantoms of a horrifying order; but, when we view them more carefully, the missionary, almost Messianic purpose of the artist, in so revealing them, is made evident. We see that they are not psychological studies, or examples of shame, but images of solemnity, designed to engender our compassion.

It is, more than any other quality, this strange and clairvoyant gift of Rouault's—the ability to reveal, with so much tenderness, understanding, and reverence, the agonies of spirit to which mankind is subject—that makes him the exalted painter he is.

Miss Elizabeth Stuyvesant Fish, daughter of Mr. and Mrs. Hamilton Fish of Washington, D. C., is a popular debutante. Here, she and some of her deb friends primp between dances.

Miss Janet Holden of Cleveland, Ohio, has been working for almost two years in one of Cleveland's leading department stores—is ambitious to be a buyer some day.

Making Her Debut

BUT BOTH HELP KEEP THEIR SKIN FRESH AND YOUNG LOOKING WITH POND'S

Writing Sales Slips

Washington's smart young people take an active interest in national affairs. Miss Fish shows out-of-town guests some of the city's historic landmarks.

QUESTION TO MISS FISH:
Miss Fish, when do you believe a girl should begin guarding her complexion with regular care?

ANSWER: "The younger the better! I think if you want a nice skin when you're older, you *have* to take care of it when you're young. That's why I began using Pond's 2 Creams when I reached my teens. Every girl wants a lovely complexion! Using both Pond's Cold Cream and Pond's Vanishing Cream every day helps to keep *mine* clear."

QUESTION TO MISS FISH:
Would you describe what each Pond's Cream does for your skin, Miss Fish?

ANSWER: "Yes, of course. Every morning and evening I use Pond's Cold Cream to freshen up my face. These regular cleansings help keep my skin looking soft and healthy. Pond's Vanishing Cream serves an entirely different purpose. I use it before powdering to give my skin a soft finish that holds powder smoothly for hours."

Life for a Washington debutante means a constant round of parties—this spring Miss Fish is having the busiest season she has ever known.

A Sunday ride in an open car is fun—but chilly! When her young man suggests stopping for "franks" and hot coffee, Miss Holden thinks it's a fine idea.

QUESTION TO MISS HOLDEN:
In your opinion, Miss Holden, what things help most in a career girl's success?

ANSWER: "Interest in her job, willingness to work and a *good appearance!* But nothing cheats your looks like a dull, cloudy skin, so you can bet I'm always sure to use Pond's Cold Cream to keep *my* skin really clean and soft. I can count on it to remove every trace of dirt and make-up!"

QUESTION TO MISS HOLDEN:
Doesn't the wind off Lake Erie make your skin rough and difficult to powder?

ANSWER: "Well, Cleveland *is* mighty breezy, but little skin roughnesses don't worry me a bit. I just use another Pond's Cream to help smooth them away . . . by that I mean Pond's Vanishing Cream. And besides smoothing and protecting my skin, it's perfect for powder base and overnight cream because it's absolutely non-greasy!"

Miss Holden entertains. The rugs are rolled back, she takes her turn at changing the records, and it's "on with the dance" to the tune of the latest swing!

SEND FOR TRIAL BEAUTY KIT

POND'S, Dept. 11-CVD, Clinton, Conn.

Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of Pond's Vanishing Cream, Pond's Liquefying Cream (quicker-melting cleansing cream), and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

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COTY

Perfume $9.75 to $1 • "Air-Spun" Face Powder or Vanity $1 • Dusting Powder $1
Sachet $1.50 • Bath Salts $1 • Talc 50¢, $1.10 • Toilet Water $2.95, $1.75, $1

ATOMIZERS ARE AN ECONOMY

Atomizers are an economy...no evaporation, no loss of odours, no really appalling waste of precious perfume on finger-tips. Above, De Vilbiss' two new atomizers, which have silky cords inside to hold the liquid and ensure more even distribution

Atomizers have a dozen uses—we could probably think of two dozen. Above, Henri Bendel wisely include a small atomizer attachment to use with their new, deep, sweet, perfumed deodorant. Remember this for "all-over" application when hot weather comes

Frances Denney, too, realize the soundness of an atomizer, and give you one in their sun-tan box. Get an even, smooth tan by spraying on "Tan and Protect." The cool liquid is completely distributed in one minute—no more tedious, and uneven, daubing

VOGUE STUDIOS

Hair companies were among the first to make use of atomizers. Ogilvie Sisters call this attractive layout their Twin "Glitter-Glamour" set, which holds hair fragrance and brilliantine, complete with atomizer. Decorative enough to leave on dressing-tables

Some day Soon

YOU, TOO, WILL DISCOVER THAT
A FOUNDATION OR GIRDLE IS ONLY AS GOOD
AS THE ELASTIC IN ITS FABRIC

• Yes, there is a difference in Elastic, and Fulflex Elastic is chosen by leaders in the corset industry for its "extra service life." Corsets, girdles, and other apparel made with Fulflex Elastic are providing new standards of lasting fit, control and comfort, sustained through months of service.

• Make sure that the garments you buy are made with Fulflex Elastic. The Fulflex Label identifies "Elasticity at its Best."

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THE NAME WORTH LOOKING FOR
IN ALL APPAREL MADE WITH ELASTIC

"For that mermaid look"—
High, rounded bust line, long slender waist, sleek hips; Fashion's Spring prescription for a stem-lined silhouette is filled to perfection with the new duo-settes and step-ins designed by Lily of France.

Lily of France

Once corseted by Lily of France, you will never again betray your figure into lesser loveliness. LILY OF FRANCE and MME. IRENE corseting by better stores. Duo-Settes $7.50 to $50. Step-Ins from $5. to $50.

SUPREME IN FINE CORSETING

WOMEN IN POLITICS

(Continued from page 35) Since they provide a marvellous germ-culture for whispering-campaigns and word-of-mouth propaganda, the politicians regard them with the uneasy fascination of a pickaninny seeing an alligator in the zoo. They "simply adore" Paul McNutt's white hair and pearly teeth; they regard Tom Dewey's tooth-brush moustache as "cute"; Arthur Vandenberg's gently swelling façade as "impressive"; and John Nance Garner's carefully publicized earthiness as "homey."

They, too, represent only a small percentage of women in politics, but their gatherings break into the Society Page now and then, if not the news-columns. They meet, every week through the winter, in every sizeable American town and are as unpredictable in their political fancies as the old saloon-vote was mathematically predictable in the days of William McKinley.

POLITICAL SHOW-GIRLS

Suspended like Mahomet's coffin, between the Donna Quixotes and the Dabblers, is yet another small, but important group of women: the Candidates' Wives. This contingent possesses growing power to influence all other groups. On the average, they have only a smattering of political knowledge or understanding, but they feel that they ought to be "helpful" to their husbands. They are the show-girls of the political comedy; their function is to be seen—at public functions, county fairs, election rallies, picnics, clam-bakes, debates, and at the polls, alongside of "the Mister."

If they can't look pretty, they must at least look nice-tempered. They must be able to wear a Paris dress without condescension or to bake an apple-pie without petrifying the pastry. They lend the invaluable Domestic Touch to their husbands' campaigns.

More and more the candidates' wives are appearing in the public eye on the entirely extra-constitutional theory that the voters are electing husband-and-wife. Since the sentimental practice of electing the widow of a deceased statesman to her late husband's legislative job has been growing since the war, this theory has something to support it. And it has frequently happened that the wife has proved more successful than her husband in the job to which he was originally elected. Essentially, however, politicians regard this type of women in politics as a useful subterfuge to get around the "women's vote" by offering two candidates—man and wife—for the price of one.

The Club-Woman type is therefore the first numerically important group of women whom the politicians must approach as women. These are the local "social leaders"—each with her own little group of satellites—who mould the thinking of their followers, permitting little freedom of thought and expression within their microscopic domains. They hold meetings, and, since their husbands own banks, factories, and newspapers, their meetings are well-attended and adequately reported.

Politically, their influence is mainly of the nuisance-value type, because the number of their supporters is always unknown and their vote-pulling powers equally indefinite. They are the ladies who thunder to Congress in the name of "five million women," "ten million housewives," "patriotic American women," or, quite simply, "the women of America." They are usually working for a law, often a silly one, which they have never read and don't understand, and often they have plenty of money to back themselves up with publicity.

They import political speakers to address their clubs or groups, in order to tell them what they want to believe or to support their preconceived opinions. They are America's greatest gift to Martin Dies. They will call for aid to Finland or the deportation of Harry Bridges, but, since they usually forget to register or have a tea-party scheduled for the day of the primary, their political appeal is principally and powerfully pectoral.

Alongside of these grace-notes are the Political Prom-trotters, the girls and young women who have joined political or "discussion" groups mainly for the masculine associations they afford. These are college girls, young working women, who like dances and social contacts which in an earlier, simpler day they could have satisfied at Choir Picnics and Church Sociables.

They have discovered that it is just as easy to find that "community of interests," which is a man's first step toward the purchase of an engagement-ring, at a lecture on "The American Way" or a C.I.O. rally as it used to be on a straw-ride or a game of spin-the-platter. Incidentally, the first Party which discovers how to combine innocent kissing-games with campaign-speeches should wow these girls on Election Day. On the whole, however, these lasses with the bust-fitting sweaters and the carmined finger-nails are the camp-followers of politics, and their support is taken for granted so long as there are enough men to go round.

THE LADY CANDIDATES

Not so the Professionals. These are the women who are candidates themselves or are in process of becoming candidates, together with their immediate followers. They are usually women of a superior intellectual and physical type, for the quite sufficient reason that women in politics must work harder and be smarter to overcome the masculine prejudice against admitting women to real power.

They must be physically strong enough to stand the gaff, the late hours, the irregular meals, the incessant travel, and the ten-talks-a-day of intensive electioneering. They must also be thoroughly feminine, since a mannish woman gets it from both sexes. They must dress well but not too smartly. They must be clever but not too clever, deferring to the advice of the male leaders even if they don't always follow that advice. Their personal lives must be above reproach, since there is no Single Standard in politics!

This large and growing element of political women has the politicians worried. They preside at little lamp-lit meetings in country schoolhouses; they organize protest-rallies in fire-stations, with Old (Continued on page 101)

WOMEN IN POLITICS

(Continued from page 100) Glory draped over the gleaming brass of the engine; they work tirelessly on the telephone and in house-to-house canvassing. Once they get started, there is no apparent limit to what they can do. They crumpled the Long machine in Louisiana.

Pauline Sabin toppled over the Eighteenth Amendment, when the wisest bosses "knew" that Prohibition was in the Constitution to stay. In a recent judicial campaign in North Carolina, the women quietly put their own candidate on the Superior Court in the face of the bosses, and had an unpaid force of a thousand women working at the polls on the day of the primary. Any candidate who can enlist their support is almost assured of election, because they do not pause to consider the possibility of defeat and concentrate fiercely and patiently on the business of winning.

THE PRETTY PAPER-DOLLS

To combat their inroads, the bosses have evolved a class of False Fronts. These are the amiable and usually attractive feminine "stooges" picked to fill papier-mâché political organization posts: vice chairman of State or County Committees, national committee-women, alternates at conventions, et cetera.

They act as Charlotte McCarthys for their husbands or for the masculine leadership. They speak, they move, they eat, sleep, and breathe, and they are always at hand or underfoot, but their political souls are not their own. The Zombies of politics, they vote "Aye!"—or they vote "Aye!" Their occasional "noes" are not counted, and they always agree "to make it unanimous."

It would be a stand-off between the Professionals and the False Fronts, were it not for the Social-Consciousness Type. Here is the largest single class of Women in American Politics. Here are the socially-minded, intelligent, hard-working, substantial, political women of America. They are interested in issues and programs rather than candidates and slogans.

They are activated by a wide variety of motives—desire for better schools, better health conditions, better civic government, child aid, social security, peace, decency, and economic justice. They join Leagues of Women Voters, Women Shoppers, Parent-Teachers Associations, study clubs, Hull House, the Junior League, and extension courses. They come from all walks of life—poor, middle-class, even the wealthy—and particularly from among the wives of professional men.

You are apt to find among them a salesgirl or an heiress, a business woman or the wife of a doctor or a farmer. They are not always intellectual or even well-informed, but they are always interested, intelligent, sincere, and very much alive. They take a broader view of politics than most men and are more interested in results than in means. They don't stampede on the basis of cries about the Constitution, the C.I.O., or Communism. Rather more conservative than the corresponding group of men, they are also more realistic, and as they go, so goes the nation.

THE NEW POLITICAL WOMAN

For twenty years of Woman Suffrage have created a new feminine electorate which is no more like the emotional mob that rabbited to mark the ballots for "Normalcy" than the latest moulded styles are like the clothes of 1920. Their intellectual gamut still runs from the treble sillies down to the oompah-oompah of the female hornblowers, but American women have yet to commit a Goat-Gland Brinkley, an Imperial Wizard Hiram Evans, a Doc Townsend, or a Coughlin in our public life.

There are still plenty of women who take their political short-cuts through the marriage ceremony, just as there are many men who draw their political decisions with their paycheques, but there are thousands and millions of other women to whom politics and political action are simply another way in which to express the instinct for decency, order, and emotional disturbance which has been the legacy of appleless Eve in Adam's chaotic world.

NEW SILVER FOR SPRING

There is a new feeling for repoussé design in silver, and, if you are one of its followers, here is a new sterling pattern from Watson to delight you—"Windsor Rose," carved in a decorative floral motif

The "budding-forth" season . . . when the young man's fancy turns to girl, and the girl's fancy . . . to lovely Frocks.

"BARBETTE" Frocks of ENKA Sheer Rayon are mannered with an extravagant air, for "go everywhere-ness" in critic-proof splendor.

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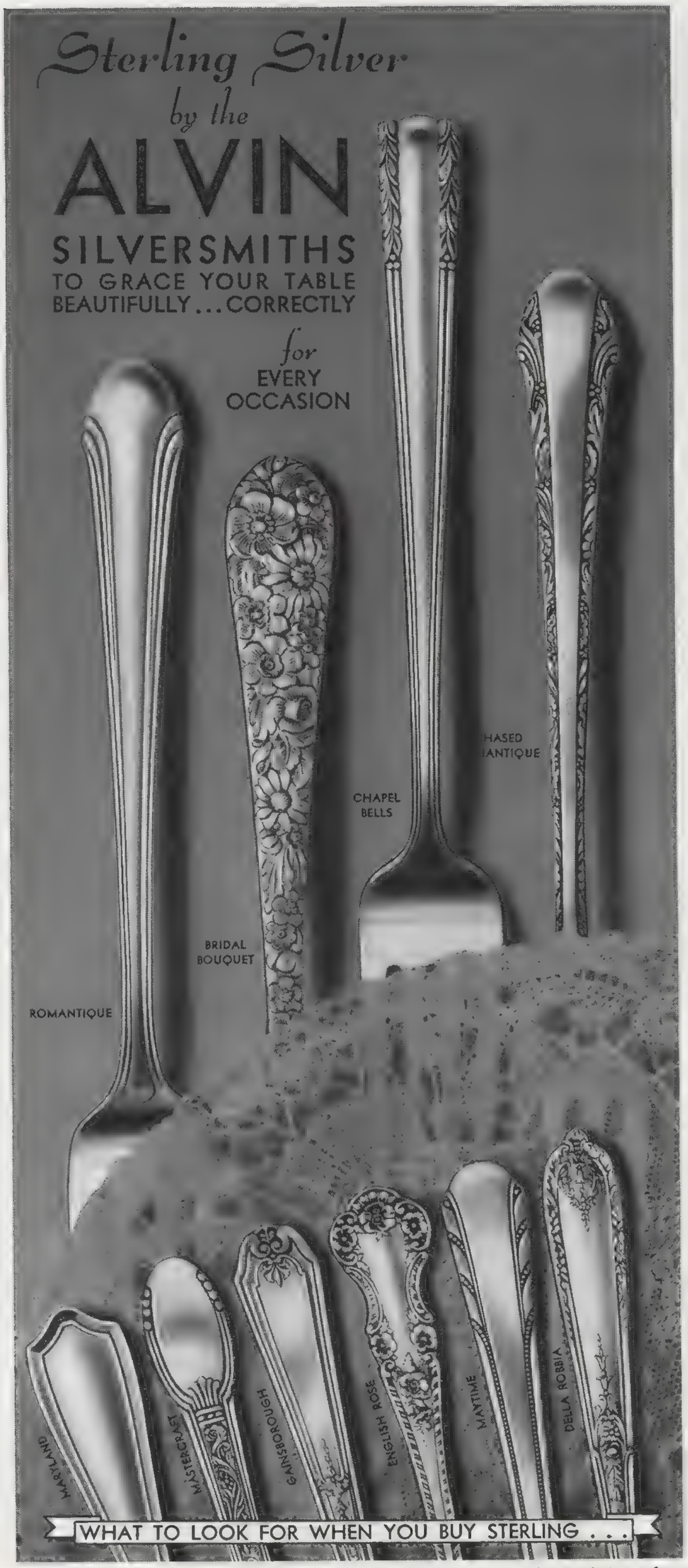

Really fine sterling (*solid silver*) . . . is designed to merit the tradition of Heirloom Silver. It is judged by its clarity of design, delicate balance . . . substantial weight and perfection of finish. Ask your jeweler to show you the Alvin Sterling Patterns . . . and judge for yourself their excellent qualities.

FREE We will be pleased to send complete descriptive price lists of our patterns. Check those desired and mail with name and address.

☐ CHASED ROMANTIQUE ☐ MAYTIME ☐ CHAPEL BELLS ☐ MARYLAND ☐ ROMANTIQUE
☐ ENGLISH ROSE ☐ MASTERCRAFT ☐ BRIDAL BOUQUET ☐ DELLA ROBBIA ☐ GAINSBOROUGH

THE ALVIN SILVERSMITHS
MAKERS OF EXCLUSIVE SILVER DESIGNS FOR FIFTY YEARS
PROVIDENCE • RHODE ISLAND

TURNS WITH A GOURMET

By Bertina Foltz

ONE of our confessed weaknesses is for really good jams, jellies, and such. (In the same line of thought, we consider poor ones a personal insult.) Whenever we spot a pretty jam jar, we buy it, and then look for something very special to put in it. Sometimes we send the ensemble to some one in a hospital, who always seems to be entranced with the idea. Mostly, we keep the jars for ourself, because we like to see jam or honey or marmalade on breakfast trays and tea-trays and at any informal meal where it can possibly belong.

Recently, we discovered a new assortment under the name of Becket Hill Table Delicacies. There is a White Clover honey that is a dream on small flaky biscuits. The plum jam is the old-fashioned variety, and the clear wild grape jelly tastes as though it had been made yesterday in our own kitchen. The prize item, to our mind, is a Chinese-honey-and-ginger marmalade that makes toast-and-marmalade for tea an epicure's item.

Most of these can be had in little pots with flowers on the covers, or in regular-size jars. You order them direct from Mrs. Mallet, Becket Hill, Old Lyme, Connecticut, where the "Table Delicacies" are made.

L'AMOUR IN ICE-CREAM

If ever there is a time when you can put sentiment on the table, it is at a wedding; and Louis Sherry, one of the great masters of wedding parties, makes a series of ice-cream wedding moulds that will touch the heart of even the most modern-minded bride. Sherry puts skill and imagination, as well as the famous Sherry ice-cream, into these little sculptured moulds, and it is sweet to see a dove or wedding bell or heart in ice-cream among the pretty trappings of the wedding table. And while it is proverbial that the bride won't eat anything, you can be sure that the guests will, and, if the ice-cream is Sherry's, they will do more than toy with it. The moulds can be ordered from any place that sells Sherry's ice-creams, as well as from Sherry's on Park Avenue and the shop at the Savoy-Plaza.

• Henri's, on East Fifty-Second Street, not only makes some of the most flaky and delectable croissants to be found in or out of France—he makes them in miniature as well as regulation size, so they are perfect for breakfast trays. Such a nice surprise when you lift the cover and there is a croissant instead of every-day toast. Specify the size you want when you order. The telephone is PLaza 3-7130.

• To many people, Reuben's is the restaurant where sandwiches are named after celebrities, or where you can drop in at no matter what hour of the day or the night and get something good to eat. But the regulars know that they can also depend on Reuben's for some fine fare for their own houses. We know one Englishman who swears by their smoked salmon as some of the best in town and always serves it to his guests with cocktails.

Now, Mr. Reuben is celebrating the twenty-fifth anniversary of the opening of his pastry kitchen by a display of pastries that is something very special. All of the specialties seem to be the favourite of some celebrity; and, while we prefer to select our own favourites, it seems that George Kaufman has already put his seal of approval on ours —a cornet wafer biscuit filled with whipped frozen cream. Then there are the open flan tarts, filled with stoneless cherries, meringued fruits, or black currant jelly, and a Polish baba cake soaked in rum, any one of which makes a good dessert course *chez vous*.

PRUNES, PLUS

When is a prune not a prune? Since this is a gourmet, not a guessing, column, we will tell you right away. It is when a prune and a plum are combined, and, in our experience, there is only one variety of these, known as Uhl's Plus Prunes. And don't think we would have gone into this subject if there had been nothing more to recommend this fruit than its Burbank qualities.

These Plus Prunes are delectable. Both the plum taste and the prune taste are there, but they are blended into a new taste that makes them a true discovery. Incidentally, "Plus" is a gross understatement as far as the size of these prunes is concerned, because they rate California's own word, supercolossal.

Like all rare fruits, these Plus Prunes of Mr. Uhl's are grown under ideal conditions and treated as tenderly and scientifically as new-born babies. But the thing that appeals to our extravagant mind is the fact that, in the early ripening stage, ninety-five per cent. of the prunes are picked ruthlessly off the trees. What happens to these we don't know, but the other five per cent. are left to ripen in arrogance into the Plus specimens.

While the Plus Prunes are originally intended to be eaten just as they come from their boxes, you can cook them with delicious results. You only need three prunes for a portion, and these are soaked in cold water for twenty minutes, drained, then brought to a boil and simmered slowly for half an hour. They are so sweet in taste, you don't need sugar. You will find Uhl's Plus Prunes at specialty stores such as Vendôme, and markets such as Shaffer's on Madison Avenue.

• Pinesbridge Farm's smoked turkey is now so famous among gourmets that it is established as a sort of collector's item. But there are times when, no matter how much you yearn for the smoky, delectable taste of the bird, you simply can not cope with a whole turkey. By some happy coincidence, we were muttering words to this effect to a fellow enthusiast when lunching at The Caviar Restaurant. Our companion informed us, not without triumph, that you could buy Pinesbridge Farm's smoked turkey right next-door, "by the pound or the piece or something."

We summoned Monsieur Dadone, the Caviar proprietor, who explained all. You can buy any amount of the smoked (Continued on page 106)

"Beau Geste" TO A GUEST

ONE'S reputation as a highball expert is established instantly by serving Seagram's "V.O." the "4-to-1" way . . . 4 parts plain or sparkling water and ice—to 1 part Seagram's "V.O." Now blended especially for highballs, it is one of the few whiskies perfectly congenial with soda. Seagram's "V. O." is the finest of Canadian Whiskies. 86.8 Proof.

THERE is no finer Martini than the "Golden" Martini. It can be made only with Seagram's Ancient Bottle Gin, the "world's finest." Deliciously mellow, it is pale golden—its natural color. Recipe for the "Golden" Martini: ⅔ Seagram's Ancient Bottle Gin—⅓ finest dry Vermouth—no added ingredients necessary. 90 Proof. Distilled from grain.

Since 1857 **Seagram's** **SMOOTHER AND FINER AS THE YEARS ROLL BY**

Seagram-Distillers Corporation, New York

Dip your fingertips in the New Jewel Shades

By Peggy Sage

AGATE
SEQUINS
RED SPANGLE
. . .
FOR DAY AND EVENING

Put on Peggy Sage's glamorous new iridescent polish and you've fallen heiress to ten priceless jewels! . . . **AGATE** *— the shimmering opalescence of pale pink shells on a palm-fringed beach. The subdued lustre of pearls in the sun . . .* **SEQUINS** *— iridescent blue-red, deep and vibrant . . . startling at night, sophisticated in broad daylight . . .* **RED SPANGLE** *— luminous, star-spangled glamour.*

THE SMARTEST MANICURISTS use Peggy Sage Polish. If you are bothered with split, cracking nails, ask your manicurist for the *complete* Peggy Sage Manicure. You may find in it the answer to your fingertip problem. Distinguished clients of Miss Sage's Salon say her polish "wears like iron." PEGGY SAGE SALON, 50 East 57th Street, New York—and better shops.

NEWS IN BAGS FROM PARIS

AGNETA FISCHER

• TWO LEATHER RINGS hold the handles of a bag of black box-calf. Both bags by Model from Balenciaga

• ONE LEATHER RING for your wrist is the handle of a bag of navy-blue box-calf, with a big monogram

• FEMININE SADDLE-BAGS, as designed by Schnerb for Balenciaga. An evening bag of gold mesh. The closing-rings are of gold kid and cyclamen velvet; the bows, of cyclamen and green velvet ribbon

• OLD-FASHIONED AS A GAS-LAMP is this draw-string bag of brown gros-grain, designed by Suviane

• BAG AND MITTENS in soft antelope for an evening ensemble of black embroidered in gold braid and sequins. Marjorie Dunton

NEPO

"We suggest you protect the charm of your new dresses with Kleinert's dress shields"

SAYS LORD & TAYLOR

It's natural that a store familiar with the tastes of smart women should advise Kleinert's Dress Shields—daintiest, easiest way to assure adequate protection not only from perspiration but from anything else which might weaken the underarm fabric.

Insure the good looks and long life of YOUR new dress with a pair of Kleinert's "Pin-in" shields. Held in place by tiny pins and specially designed to lie flat and smooth! *Can be instantly detached* for laundering. 35¢ a pair at Notion Counters.

Prices slightly higher on the Pacific Coast and in Canada

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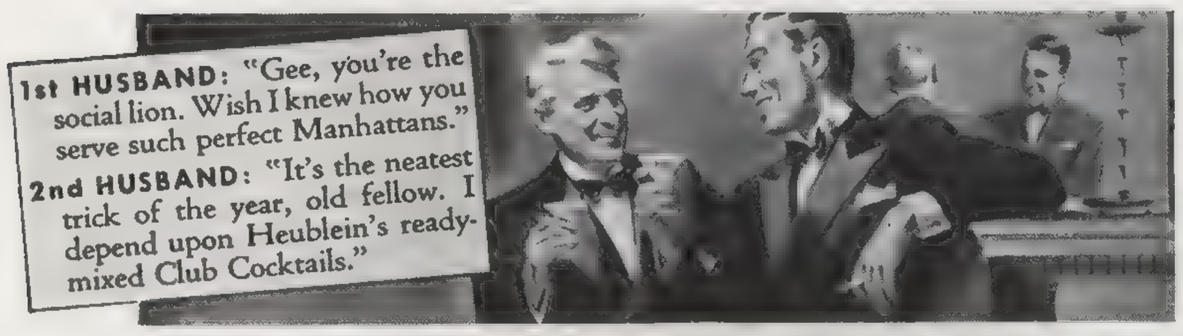
Kleinert's

T. M. Reg. U. S. Pat. Off.

HOW ANY HUSBAND CAN KEEP *in Style* . . . WITH PERFECT COCKTAILS!



HEUBLEIN'S CLUB COCKTAILS contribute to the gracious hospitality of the nation's best homes. . . . This is because their uniformly high quality represents cocktail perfection. They are as delicious and as wholly satisfactory as cocktails mixed by the world's premier bartenders. As you would expect, Heublein's CLUB COCKTAILS are the fine cocktails served to the luxury-loving passengers on all America's crack trains.

NOTE { *What remains unserved in any opened bottle retains its full excellence to the very last drop.*

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★ JUST STIR OR SHAKE WITH ICE

DRY MARTINI (71 proof)
MARTINI (Medium Sweet 60 proof)
MANHATTAN (65 proof)
OLD FASHIONED (80 proof)
SIDE CAR (60 proof)
DAIQUIRI (70 proof)
BRONX (60 proof)

G. F. HEUBLEIN & BRO., Hartford, Conn.

HEUBLEIN of HARTFORD Since 1875

TURNS WITH A GOURMET

(Continued from page 102) turkey you wish at his Vendôme food shop, which is next-door to the restaurant, and one pound will serve six people. Furthermore, Monsieur Dadone, who is a very thorough man, has a wonderful recipe for smoked turkey au gratin, which appears below and which you can use at home when you do have a whole turkey. Or you can buy as much of the turkey as you wish *and* the sauce already prepared in the Vendôme kitchens, which we think is doing the thing up brown.

SMOKED TURKEY AU GRATIN

When you make this at home, you should have progressed in consuming your turkey until there are only a few neat slices left, which will be cut off and the bones used for stock.

Break the turkey bones and boil them with the neck, drumsticks, skin, and trimmings for six hours. Stir butter and flour together in a pan until brown, add some of the stock, and cook slowly for fifteen minutes. Add yolks of eggs (one for every two people) and a tablespoonful of cream for each person.

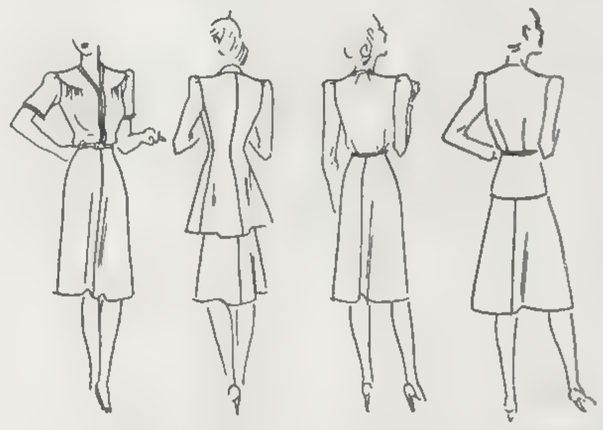
Put steamed broccoli in a baking-dish, top with thin slices of the turkey, cover with the sauce, sprinkle with grated cheese, and bake until brown. Do not preheat the turkey, as that will dry it. Rice or asparagus can be substituted for broccoli.

When you buy your Pinesbridge turkey *whole*, for yourself or to be sent as a gift, you can order it direct from its original home at Pinesbridge Farms, Ossining, New York, or from most of the better New York food shops.

• At a recent meeting of the Wine and Food Society, one of the "tasted" items was a pâté de foies gras that we thought seemed as familiar as it was good. Then we discovered it was Pierre's *pâté de la maison*, long one of our favourites.

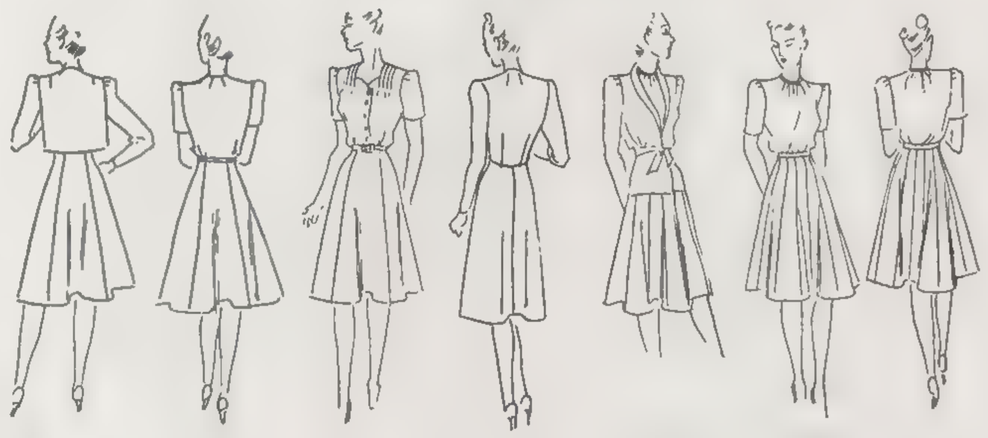
Pierre's restaurant, at 52 East Fifty-Third Street, is affectionately referred to as Little Pierre's, and Pierre is a very knowledgeable person on matters of food and drink. The pâté de foies gras, which is made in his own kitchen, is put up in crocks to sell to his patrons. The pâté is not so fat and rich as the imported varieties, but has a delicious flavour and is ideal to serve with salad or as a first course at lunch with hot toast. This will keep for a month in the ice-box, but must be eaten in a few days after it has been opened, which, we may say, proves no trial.

DESIGNS FOR DRESSMAKING



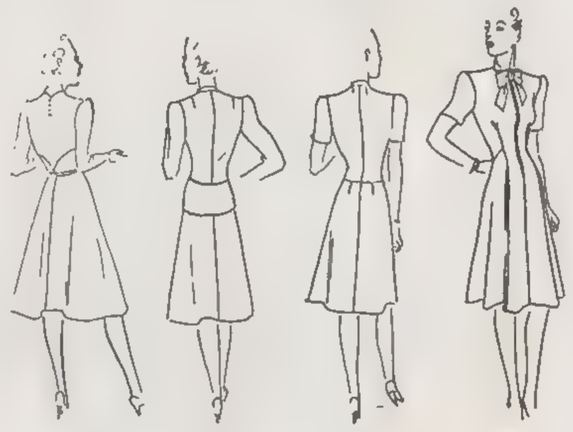
S-4228 S-4228 S-4228 8670

Here are the other views of the Vogue Designs for Dressmaking which are shown in fuller detail on pages 78 and 79—to help you cut a fine figure. They are designed for sizes: S-4228; 8661; 8707, "Easy-to-Make"; and 8670, "Easy-to-Make"; in 12 to 20, 30 to 40



8677 8677 8677 8622 3707 8707 8707

Above and to the right, you see more views of the Vogue Designs for Dressmaking. Design No. 8677, "Easy-to-Make," is designed for sizes 34 to 44. Design 8622, "Easy-to-Make," in sizes 12 to 20, 30 to 42. Couturier Design No. 308, in sizes 12 to 20, and 30 to 38



8661 308 303 308

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 115.

"DEAR MRS. ROOSEVELT,"

(Continued from page 47) answer for my signature. Letters of appeal or letters asking for contributions are placed in my basket with the balance of the general mail which Miss Thompson can not answer. She also gives me any letters which she thinks are of special interest, and she usually tries to give me a cross-section of the general mail. This amounts to about fifty letters a day.

To give you some idea of the type of thing which comes to my desk and how it is handled, let me tell you the story of a letter written on six sheets of cheap pad paper. It was a mother's story of her family. She spoke well of her husband, but he had been unfortunate. They lived in a poor part of the country; a part-time job which the father held had been lost; the land was poor and produced little; their cow had died; and there were five children to be fed and clothed, and then one of them, a little fellow some five years old, had infantile paralysis. He lived, but one leg was badly crippled. She had heard of Warm Springs, but she could not take the trip, and she could not pay for his care.

The letter rang true, but I asked a friend to visit them and find out if circumstances were as she described them. They were; and then, with the aid of some friends, a fund was raised which paid for the small boy for the long months that he had to stay in Warm Springs; for his trip and for one older person to make the trip with him and settle him there. He stayed until the doctors felt that they could do nothing more for him.

When he went home, he was sufficiently improved to go to school with the others. He learned to get about on crutches, even to walk on them the half-mile to and from school every day. The years that followed were a gallant fight on the boy's part and on the part of the parents. Finally, they had an opportunity to move to a government homestead, where the land promised a better living. They were pioneering again in much the same way that their ancestors had done, and things looked brighter. At Christmas time last year, the mother wrote me, not a letter of appeal, but the story of a modern pioneering family.

CALL ON THE TREASURY

Then there was the lady who said she was quite young, and she and her husband had fallen on hard times. Before their baby had been born, the stress had been so great that she had opened a trunk which had belonged to her stepmother and taken out a bag of dimes, a treasured collection which had been especially entrusted to her care.

She had spent them thinking that her stepmother's interest had taken her so far away from them that she would never return, but she was coming back! The writer said she dared not face her without the dimes. Would I kindly see what I could do to get the dimes, dated in that special year? I inquired at the Treasury Department, was told they never kept dimes according to years, but that dimes of that particular year would have considerable value. Then, feeling that the lady might be in serious trouble, I asked a friend to visit her, and she turned out to be a middle-aged woman with a very fertile imagination, who claimed she knew nothing about the value of the coins.

MY SECRETARY SUCCUMBS

Then there was the little girl who made my secretary—who prides herself upon being suspicious of every one in the world—almost weep! In fact, without waiting for my reaction, she was about to send off a money order! This time I restrained her! The child was too plausible. She said she was about to graduate from high school, she was to be valedictorian of her class, and her parents could not afford the traditional white dress and white shoes, so she wrote asking if I would provide them and enclosed a mail-order catalogue blank all marked with the desired articles. I went through the usual procedure and asked a friend to visit the young lady. She was found to be in her second year in high school, not a very good student, and her parents were quite able to furnish her with whatever she needed!

I also get a great deal of mail which is purely advisory. People tell me what they think about my travelling so much. They tell me how I should manage my children, and what I should do for my husband. They scold me for his policies if they don't like him or the policies; they tell me they love my husband and that they pray for him. Occasionally, I have a run of such kindly letters that I have to remember some of the disapproving ones in order to keep my perspective! I always insist that critical letters be given me, letters which give a picture of conditions in different parts of the country.

There are the chronic letter-writers, people who write in every administration. There are people who think the best way to reach my husband is through me. All in all, it is a varied collection that fills the wire baskets which constantly reappear on my desk, and perhaps our system is not the best system in the world, but these are questions dealing with human beings, and our main desire is to remember that each individual is a human being who feels that his problem is the most important thing in the world.

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

the Greeting that meets you

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AT-340

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THE DRESS OF THE MONTH* IN *Celanese** RAYON "CLAIRANESE"*

So cool and poised, it's a town triumph and a vacation inspiration in one. Fresh, crisp Clairanese rayon printed taffeta with detachable, washable Celanese rayon Celbrooke* collars and cuffs to increase the practicality of this striking striped frock. Suede leather belted. In blue and white or black and white. Sizes 10-20. **$19.95**

*Reg. U. S. Pat. Off.

Over 400 shops are showing this fashion. If you don't find it in your favorite shop, write

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SHOES BY FRATTEGIANI

NEW to America are the shoes of Frattegiani, the Italian bootmaker. On these pages are some of his finest, all bearing the marks of his mastery...imagination, good taste, adroit workmanship. His shop in the Via Tornabuoni, in Florence (there is one in Rome, too), is the very reflection of his taste—serene, dignified, and extremely gracious.

So perfectly quiet is the outer room that one is amazed to be told that in the back sit the old cobbler-craftsmen, working patiently and meticulously, like a scene from a Hans Christian Andersen fairy-tale. There they turn out these superlative shoes, made every stitch by hand. The painstaking work that goes into built-up leather heels is just one example of Frattegiani's attention to detail: thin layer upon thin layer, they are so skilfully put together that the finished ones are as light as any wooden heels.

1

2

3

4

1. Feminine black suède and gold kid, for a mule cut on masculine lines. The gold kid band over the instep is marked with plump gold kid buttons. The heel is scooped out

2. Frattegiani is never afraid to experiment with ideas. Here you see his variations on a new theme—heels shaped to look like a series of old-fashioned cooky-cutters

3. Rugged in looks and endurance, light and flexible on the foot as a dancing slipper—this side-buckled walking shoe of chestnut-coloured suède, banded with calf

4. More sturdiness, more suppleness—in this walking shoe of smooth and shiny box-calf, deep chestnut-brown, with the counter rising into horn-like points. Low and light heel

1

2

3

1. Gold and garnet for a slipper as simple and graceful as a Grecian sandal. Broad gold kid bands are caught with wide garnet velvet ribbons that tie about the ankles

2. A spray of gold kid leaves splashes across this heelless black satin evening slipper, with a snipped-off toe that foreshortens the foot. Gold kid heel and gold lacing

3. An unexpected (and unexpectedly beautiful) colour combination—half gold kid, half gentian-blue suède—for this evening slipper, covered-up in front, cut out in back

4. Simple black suède day shoe, a buckle and a padded roll its only decorations

5. Like a jester's slipper—pale blue suède—notched with silver kid—on a wedge

4

5

Miss Laurie Douglas

LOVELY

FASHION

MODEL

is a perfect

"Renaissance"

figure-type

Original costume by Saks Fifth Avenue

"Artists tell me I have the measurements of the ideal 'Renaissance' figure . . . but I have to slim my waistline and slim my hips to wear the silhouette that's fashionable *now!* My Flexees molds me to today's ideal...but because it's created specially for my figure-type, it gives me the comfort I must have to work for hours beneath hot lights and still look lovely . . . and the freedom I must have to hold my difficult poses naturally and gracefully!"

One of Flexees 7 Basic Figure-Types is designed especially to give *you* the *fashionable* figure in comfort. Whatever your type, Grecian, Renaissance, Parisienne, Egyptian, Empire, Moyen Age or Debutante . . . a Flexees-trained corsetiere is waiting to fit you at your favorite store. Girdles and Combinations . . . . . $5 to $15

Flexees

Transforms Miss Laurie Douglas "Renaissance" *(full hip)* figure-type to the "fashionable" figure-type by molding her waistline and curving her hips to fashionable contours.

FLEXEES, NEW YORK • TORONTO • LONDON

THE WORLD'S LOVELIEST FOUNDATIONS

Simple Symmetry and Ivory Flakes

Symmetry works magic when used so cleverly! It gives width and "slimth" in exactly the right places. The rightness of every line is further emphasized by piping in contrast! In smooth, diagonal-weave rayon—white, aqua or camellia pink. And every color Ivory-tested for washability! Simple arithmetic to figure out how much you save in time and money by washing it safely at home in gentle Ivory Flakes! Sizes 10 to 20 . . . about $25. Saks Fifth Avenue, Third Floor.

Saks Fifth Avenue

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99 44/100 % PURE

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SEVEN FOR SUMMER

WHICHEVER way you summer—whether you live coolly, remotely in the country and come to town occasionally on Expeditions...or whether you stay in the city and Escape to the Country over week-ends, you'll surely need cool daytime town clothes, informal dinner things, roof-top dancing gowns... besides clothes to relax (or exert) yourself in in the country. Ingredients are the same...the ratio, only, differs.

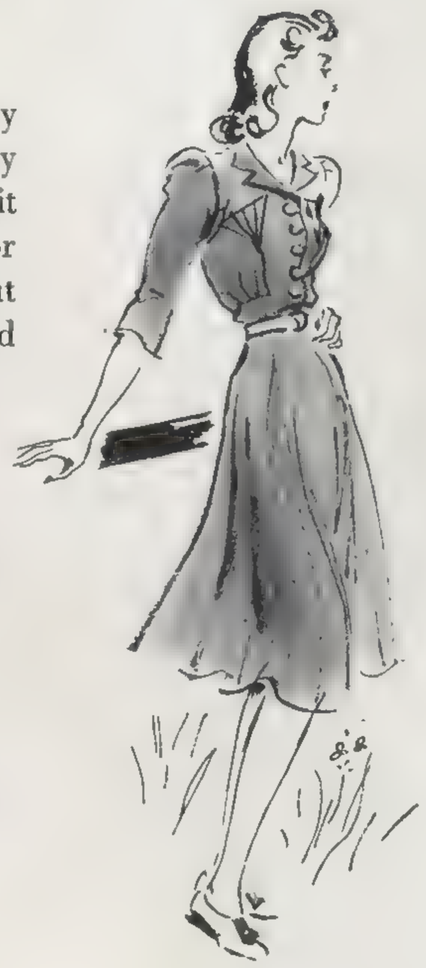
Into town in a suave beige suit. Its fabric is rayon with a linen-weave disguise. Beautifully tailored jacket with revers of brown-and-white polka-dotted silk crêpe. Milgrim

Clear navy-blue and white rayon print bolero dress for lunching in a town garden. Navy-topped dress with fitted hip-line. Extremely short bolero. Stein and Blaine

For dinner in town or out...a cool printed rayon crêpe suit. Its black-and-white low-necked dress has a fitted jacket in reverse print, with flaring hip-line. Milgrim

TOWN AND COUNTRY

Silver-green for country week-ends in a softly tailored classic. Choose it in light-weight wool or linen. Simple lines, but intricately tucked and pleated. From Milgrim



For town engagement on a warm night—a filmy dark dress, its marquisette overskirt banded in crêpe. Wear it with a wide-brimmed calot. At Stein and Blaine

Cool-as-peppermint tea-gown striped, like peppermint, in red and white. Wonderful waist and bodice lines. It is made of rayon jersey. Find this at Milgrim

For city roof-tops or country clubs, a floating black tulle dancing dress ...its skirt scrolled with sweeping appliqués of self-fabric. Stein and Blaine has it

CARTER'S STYLE-KEYED FOUNDATIONS

FOR LITHE SLEEK FREEDOM IN THE LONG LINE SILHOUETTE

G188 4 Gore Waistline Girdle of porous Darleen and silk net with vertical stretch panels of elastic and rayon satin. Two featherweight bones at waistline. Talon closure. Six garters. Inch sizes 25-31. Nude. . . $5.00

P264 Drama Net Pantie Girdle with vertical stretch "Lastex" and rayon satin panels. New Ovalette crotch of soft rayon Milatuck and "Lastex"-rayon satin. Detachable garters. Talon closure. Inch sizes 25-31. Nude. $7.50

Feel slim hipped—with every *long* line of your body accented. It's this lissom feeling—this clean sweep curving the length of the torso that the new style-keyed Carter's give. There's *unbounded* freedom in the way these new Carter's mold and hold, smooth and sleek. A lacy trifle? A sheer net? A porous weave? A panel to hold in the tummy firmly? Or more control over the hips, perhaps? Whatever you're "figuring" on, there's a style-keyed Carter to suit your height, your weight, your figure problem. At better stores everywhere. $2 to $15.

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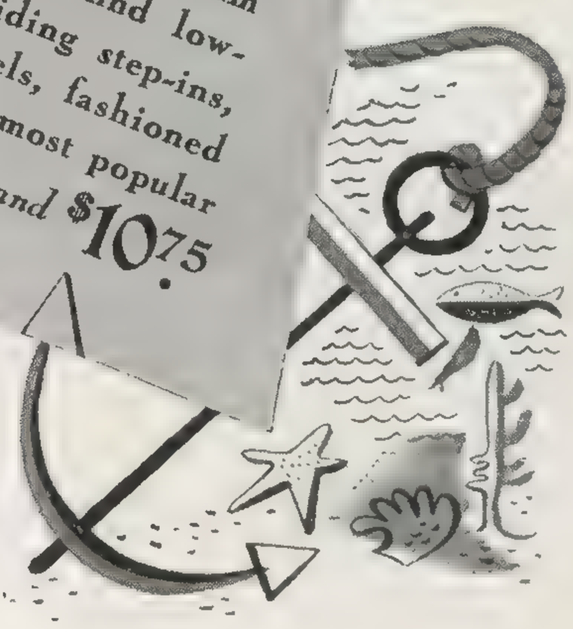


THE FLORSHEIM SHOE COMPANY • *Manufacturers* • CHICAGO
Makers of Fine Shoes for Men and Women

VOGUE COVERS

A little bell-ringing

With the winter season gone and the fine first days of spring bringing roses to the cheeks and glints to the eyes of Manhattanites, we will do a little bell-ringing for some outstanding memories of fine food during the past winter....

....Onion soup from Janet of France, at 237 West Fifty-Second Street, was the prelude to a splendid meal, and, for before-the-theatre-dining, the location of this restaurant couldn't be better....

....The whimsy of Jean at Canari d'Or, 132 East Sixty-First Street, can't improve the menu, though it does add to the informality of the *bistro*....

....The salads at Cheval Pie, 145 East Forty-Fifth Street, bring us back again and again....

....The Lafayette at University Place and Ninth Street was gourmet's paradise in the brilliant early days of this century and remains gourmet's paradise to-day. (We like eating in the bar best.)....

....Cocktails in the Gladstone, 114 East Fifty-Second Street, are almost double portion, well-mixed, and the cocktail hour draws one of the most cosmopolitan crowds in town....

....Dinner at Hampshire House once makes dinner at Hampshire House fun to do often....

....And the menus at the Ambassador, the Plaza, and the Ritz have upheld our contention that the hotels are concentrating on good food.

Moby Dick

The world première of "Moby Dick," a dramatic cantata based on Herman Melville's famous novel, is announced by the New York Philharmonic-Symphony Orchestra for this month. John Barbirolli will conduct, and the dates are April 11, 12, and 14—the Sunday (April 14) concert will be broadcast over the Columbia network.

The cantata is the work of a young New York-born musician, Bernard Hermann, staff conductor of the CBS; and the librettist is W. Clark Harrington, a young poet and composer whose New England background has given him an added capacity for dealing with a work such as "Moby Dick."

The sound of your voice

Perhaps some one once unkindly told you that you liked the sound of your own voice.

Well, do you? Chances are you don't. Or at least you wouldn't if you'd heard it as other people do. Mr. Ernest Cutting can tell you—he knows all about such things. Mr. Cutting is at 538 Fifth Avenue, where he runs the Talent Development Centre.

The object of the Centre is to give intensive training for radio work to any one who wants it—providing that Mr. Cutting thinks the prospective pupil has any talent. If he thinks you have that intangible quality which means success over the air waves, he'll take you on, and he and his staff of experts will put you through a course to polish you to perfection. This includes sports and commercial announcing, as well as singing and speaking over the radio.

Mr. Cutting and staff know what it takes to succeed on the air, and they can teach the finer points to any one who has the basic talent it requires. Then there's this thing called "mike fright"—and, funnily enough, this applies more to experienced actors and singers than to people who have never faced an audience in their lives. Apparently, just the idea of giving your all to a little gadget on a pole simply terrifies people who are accustomed to doing it in the full view of thousands. So Mr. Cutting's students do all their practicing before a microphone, and thus get used to the horror gradually.

Nothing to wear but clothes

A comprehensive survey of fripperies through the ages—and not entirely feminine fripperies, either—has been made by the Brooklyn Museum, in the form of an Exhibition called "25,000 Years in Search of a Suitable Costume."

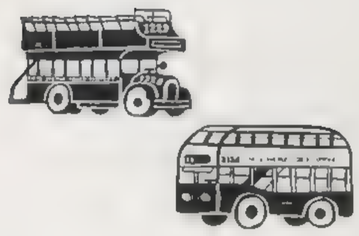
We were glad to find that most of the fripperies were originated by the men, and up until recent years it was certainly the gentlemen who were the gaudier. Back in the dim ages, the men decided to paint themselves all over—then, when the women imitated them, the men took to the manlier art of cutting holes in themselves and painting the scars. The women took that up with enthusiasm, too. Then people began to feel the cold, and hung themselves about with skins of animals, and thus clothes began.

The Exhibition is expertly arranged, making it easy to trace the development of clothing from the earliest records of body ornamentation to a white lace evening dress presented by Jay-Thorpe, and designed especially to record the typical dominant fashion trends of 1939.

The Kitty Hawk Room

Certainly no one ever invented a more exciting floor show than the one at the Kitty Hawk Room out at La Guardia Field. What's more, it's continuous. At the rate of a hundred and fifty-seven flights a day, up until one in the morning, the planes roar in and out. As you sit at the circular bar, or at a table by one of the enormous windows, you watch the planes land and take-off on the field outside. All the world loves a plane—so much so

THE TOWN



that even the people at the airport stop to watch the ships coming in and leaving every time—and the Kitty Hawk Room is thriving on that love.

People are filling it—especially these clear spring evenings. It is really most exciting after dark, we think, because then the planes are spot-lighted, and it gives the most wonderful Worlds-To-Come sort of feeling to watch them as they come out of the night into blazing light, and then vanish into darkness again.

For an out-of-town-but-not-too-far evening, and for a really dramatic accompaniment to every day things like eating and drinking, we suggest the Kitty Hawk Room.

Gallery-goers

At the KNOEDLER GALLERIES, an exhibition of portraits by the Austrian artist, Baron Kurt von Pantz. The exhibition will open on April 16 and continue through April 27. Among the portraits to be shown are: Mrs. Paul Warburg, Mrs. Warren Pershing, Mrs. Brinsley Plunkett....

....Vittorio Borriello will have the first public showing of his work in America at the ARDEN GALLERY, 460 Park Avenue, opening April 3, and on through April 17. Mr. Borriello, who was born in Italy, has worked in Italy and Peru, as well as in the United States. The exhibition will consist of portraits, and some of the prominent New Yorkers whose portraits will be in the show are: Mrs. Anthony Biddle Duke, Mr. T. Markoe Robertson, Mrs. André de Coppet.

Stroller's Breakfast

Still another restaurant has come forth to help New Yorkers weather Sunday mornings—or, rather, noons. Our town seems to take to the idea of going out to brunch—so much so that the New Weston has inaugurated a Stroller's Breakfast in the bar and adjoining room.

Here, from twelve to four, for around a dollar, they serve regular breakfast dishes—plus something special for those who want to turn the meal into more of a lunch. This entrée is apt to be an Italian dish, such as *ravioli, fettuccini, gnocchi piomontese, spaghetti vonzole,* and *caneloni.*

We asked the waiter if he thought many of the guests actually did take a stroll before breakfast. He shook his head, saying, "But you'd be surprised how many drop in from Saint Patrick's across the way."

South American music

What will probably be the first large-scale concert of South American music in New York City is scheduled for the evening of April 17 at Carnegie Hall. The Chorus of the Schola Cantorum of New York, two hundred strong, assisted by eighty-five members of the New York Philharmonic-Symphony Orchestra, will perform a series of works by South American composers. Among them will be Villa Lobos' "Choros No. 10" and Mignone's "Maracatu" (both Brazilian), and the "Sinfonia Biblica" by the Argentine composer, Castro.

Home town makes good...

The city that rivals Scarlett O'Hara for charm is celebrating its annual Dogwood Festival from April 16 through April 24. Homes and gardens in Atlanta will be open to benefit the Eggleston Memorial Hospital for Children. Flower festivals, parades, and the famous tulip show will take place. Barbecues, tableaux vivant, and a "sing" by the big Bethel Choir, an aggregation of fine Negro voices, will be part of the week's program.

The Chelsea Flower Show in England is the pattern for an outdoor show of broadleaf evergreens. To top the week off, and a thrilling top it is, will be the appearance of the Metropolitan Opera brought to Atlanta for this occasion by the Atlanta Music Club.

Boots and saddles

Squadron A galloped in just in time for this issue to carry their plans for the Annual Horse Show at the Armory. This year, the Show is primarily a Hunter and Jumper Show—the dates, May 2, 3, and 4. Of special interest, also, this year, with all the talk around about mechanizing cavalry units, will be the Military Exhibition. This will be given by troops K, E, and F of the Squadron, and show some of the strategic uses of cavalry in actual war-time.

The well-known Children's Class at the Armory will give an exhibition in costume, and girls from various schools and colleges will compete in teams of three or four over a course of nine jumps.

Every "horsy" person in the country who can possibly get there will attend the Show, the first of the "Big-Time Circuit," with all its exciting atmosphere of tan-bark and leather, and pounding hoofs.

Brevoort supper club

New phase in after-dark frivolity is the Supper Club. The Brevoort Hotel, whose long history has made it a New York tradition, has turned its dining-room into the Brevoort Supper Club.

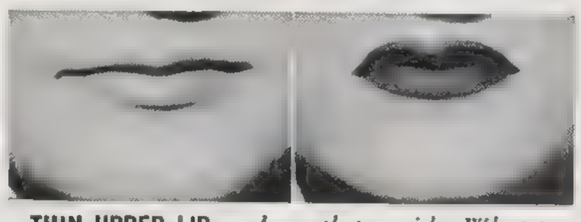
Crowds, and with a lot of Names in them, too, jam the Club, whose best night is Sunday. Entertainment is continuous, informal, and excellent, but never ear-splitting; the atmosphere is cosy, but breathable; and the charges will put the Club on your pocketbook's Hit Parade.

"FLANEUR"

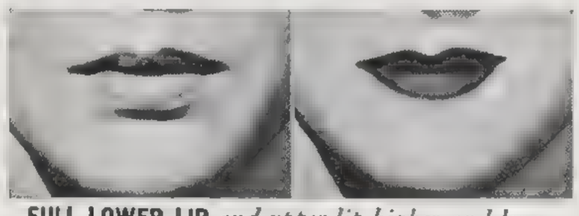
HOW TO MAKE YOUR MOUTH PRETTIER THAN IT IS

If your mouth is naturally beautiful—exactly the right size—both lips precisely the right shape and thickness—you're *one* in a million. But if it isn't perfect—worry no more—it can *look* perfect from now on, and so beautiful it will thrill even you. CINEMA SABLE—the screen stars' own method of lip make-up, will perform the miracle in a minute or less.

MOUTH TOO SMALL, *both lips thin. What to do? Extend the color out to the corners of both lips. Draw full curves from the corners to the center of the lips. See picture above.*



THIN UPPER LIP *and mouth too wide. What to do? Draw a shallow bow slightly above your natural lip line. Then, keeping* ABOVE *the real lip line, sweep out to the corners. See picture above.*



FULL LOWER LIP *and upper lip higher and longer on one side than the other. What to do? Make two strokes to form a shallow bow, equal on both sides. Then follow the natural contour of the upper lip, but round it a bit. Color the lower lip to the corners, but* NOT QUITE TO THE EDGE.

Two Hollywood Tricks

Without requiring skill of *you,* CINEMA SABLE's brush tip will make clear, perfect Hollywood mouth-lines *right where you want them.* It will draw you a fuller upper lip—make you a larger mouth or change its shape. It will do all the Hollywood tricks that are *hopeless to even TRY with blunt lipstick.* Then it performs *another* miracle!

Gives New Fine-Textured Look

Instead of piling heavy waxy color ONto your lips, it brushes rich, cream-oil color INto them. That's the screen stars' method... the way they give their lips that perfectly smooth, bright-brushed satin look, *free from lines and creases*... that fresh, young, luscious beauty no one can help falling in love with. No less astonishing is the way this new make-up lasts. It just wants to stay for ever and ever! CINEMA SABLE is so easy to use too. The cream-oil color is inside it and flows up through the center of the brush as you need it.

Too Important to Wait For

Don't wait until your lipstick is all used up. Look into your mirror now. Study your mouth. Get a CINEMA SABLE right away (*it comes in seven wonderful shades*) and experiment. Chances are, you'll find several ways to make your mouth *prettier than it is!*

If you're unable to obtain CINEMA SABLE *from your local store, send dollar bill with coupon (right). Make mark, in the space provided, with your favorite lipstick and we will match the shade.*

Gold plated, $3.50...Silver plated, $2.50...Ebonite (illustrated), $1.00

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I LOVE MY NEIGHBOUR

By Frances Walbridge

I LOVE my neighbour, my neighbour of the western hemisphere—South America.

I love it because travelling alone there is so simple. The men of the country can be counted on for gallantry—one deserted his own luggage on a station platform to help me locate mine; another rose at dawn to meet me and escort me to my train; another, in a chilly Andean village, brought me champagne bottles filled with hot water when genuine hot-water bags were unavailable.

I love South Americans because time means nothing to them. All my life I've had difficulty getting places at the appointed hour, and here, time being considered something elastic, I fitted in happily. If a young man said he'd call at nine, he might be expected at ten or possibly at ten-thirty. Hostesses might set the dinner-hour at ten, but guests seldom arrived before eleven and sometimes straggled in nearer twelve—yet hostesses never seemed ruffled, and dinner never suffered.

I love South American food—the innumerable dishes served at every meal, each dish highly seasoned to the Spanish taste. My mouth waters reminiscently for the wonderful soup, Cazuela de Ave, served with half a chicken floating in it. The Chilean wines are excellent, and the Argentine steaks as tender and juicy as North Americans have been led to believe they are. A delicious tenderloin steak sandwich—served, often, at four o'clock in the morning after a dance—costs fifteen cents, or two for an Argentine peso, which equals a quarter.

I love the Argentine country folk. Their native dances—and you can always find one in progress, in the provinces—are memorable. Before the music starts, the men in their black sombreros gather in a group in the centre of a marquee tent, and the girls, in brilliant native costumes, congregate around the edges, casting flirtatious glances. When the orchestra begins to play, the men scatter, catch the girls around their slim waists, and silently, with grave concentration, go into a tango. When the music ends, each man escorts his partner to the edge of the tent and goes back to the centre.

On Sunday, the girls dress up in their best and promenade slowly down the station platform in groups of four or five—entirely, of course, unaware of the admiring glances of the assembled young men. The station platforms of South America are great social centres. The arrival of a train in the country is an Event, and the entire town turns out for it. Mothers with babies held on their backs by bright *yic-yis*, or shawls, and any sort of man's hat from a bowler to a Panama on their heads, gather in chattering groups. Since some, especially in Peru, have the peculiar custom of putting a new skirt on top of an old one when the latter wears out, the effect is bright and festive. The men are wonderfully dressed, too, with gaily patterned ponchos slung over their bronzed shoulders.

I love the countryside of South America—the rugged mountains of Peru cutting sharp edges against the clear blue sky; the more delicate mountains of Chile, enveloped in purplish haze.... The llamas in Peru, herds of them carrying packs, craning their necks inquisitively at strangers.... The ox-carts of southern Chile, trains of them lumbering with loads of wood past doorways of huts where poultry and live stock share quarters with the families.... The Chilean lakes at sunset, with the whole sky ablaze and reflecting rosily on the snow-tops of volcanoes. ... The flat pampas of the Argentine, divided like a quilt into green and brown patches.... The tropical parts of South America—the tangled green vegetation on the outskirts of Rio and Guayaquil; the winding road in Buenaventura, where grass houses are mounted on stilts for protection during the long rainy season.

I love the cities of South America. The harbour of Rio at night, with a thousand lights twinkling against the sky. The drive along the seaside boulevard by moonlight, when the moon silvers the water and etches the fantastic peaks of Sugar Loaf and Corcovado. The wide, sandy beaches at Copacabana as the surf breaks against the shore. The pungent fragrance of tuberoses in the Rio flower-market, and the huge elaborate wreaths of them carried in funeral processions. The side-

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Fitted HAND BAGS BY Evans

I LOVE MY NEIGHBOUR

walks of the Avenida Rio Branco, decorated with mosaic designs, and the palm-lined Avenida de Mangue following along the canal. Urca, one of Rio's modern, urban night-clubs, where there are levels and levels of tables around the dance floor. The gaming-rooms at the Copacabana Hotel.

I love Buenos Aires in Carnival time. The three-day celebration with parades and dancing in the streets. The floats of costumed revelers passing up and down the Avenida de Mayo, throwing streamers and blowing horns. The corner stands, where balloons and noise-makers and celluloid goggles are sold. The atomizers of perfumed ether, for the purpose of being sprayed on bare necks or ankles—nothing in the world feels colder.

I love Buenos Aires out of Carnival time, too. The beautiful avenues and parks. The Florida, a street lined with shops. Harrod's at five in the afternoon, for English tea. The Plaza Bar at nine, the cocktail hour. Dinner at the Cabaña, where two stuffed heifers flanking the door advertise the juicy steaks within. Or the Jockey Club. Dinner-dancing at the roof of the Alvear Palace Hotel. The Tabaris, famous South American night-club, where a jazz orchestra alternates with a tango band, and the floor show is fast and furious. The theatre hour, popular also for courting. Chaperonage is strict in the Argentine, and a young man aspiring to the hand of a señorita must entertain her family, too. Hence in the theatre boxes the young men are separated from their ladies by the proper bulks of mothers, grandmothers, and any other members of the family who have cared to join the party.

I love the Chilean city, Santiago—perhaps my favourite of all South American cities. I love its snow-covered mountain ring. The Cerro Santa Lucia, a hill that once was a fortress, now covered with gardens and circled by pathways. The superlative climate, mainly sunshine—I was there for two months and saw but one rainy day. The handsome boulevard, Alameda de Delicias, running through the centre of Santiago and leading out to the suburbs where flowers grow in incredible profusion. The golf course at the Country Club, where I could look up from my putt to the snow-covered peaks. The Santiago race-course, set in the midst of the mountains.

I love Viña del Mar, one of the favourite resorts in South America. The magnificent blue of the water, overhung by villas scarcely visible under their flowers. The Casino, on a Saturday night, sparkling and gay, with people dividing their time between roulette and dancing. The Sunday noon meeting at the Cap Ducal for cocktails and talking over the evening before.

I love Arequipa, seven thousand feet up in the Andes, where three snow-capped volcanoes provide the backdrop for this little Town of a Hundred Churches. The Quinta Bates, an inn owned by a little white-haired American woman whom everyone calls "Tia," where breakfast is served on the roof in the morning sunshine, tea under the palms in the garden, and dinner by candle-light around one big table. The people who go there—mining engineers who have come down from higher altitudes for a brief change; diplomats from La Paz, Bolivia; and travellers stopping off on their way to or from the ancient city of Cuzco.

I love Lima, a handsome city with many of its buildings still standing from the Spanish Colonial days. Its innumerable churches. The intriguing silver shops along the Calle Boza. The Museo de Antropologia, with its superb examples of pre-Inca textiles and pottery. The Hotel Bolivar, where the delegates to the Pan-American conference stayed, the meeting-place of Lima. La Cabaña Restaurant, where black swans glide over the surface of a little lagoon. At night, L'Hermitage, for dinner and dancing, where many English and Americans join the Peruvians.

I love travelling around South America. Sailing down the east coast on one of the small, informal Prince Line boats. Flying across the Andes from Buenos Aires to Santiago, soaring in and out between peaks, here and there sighting an emerald-green lake surrounded with pink flamingoes, dipping over the Christ of the Andes, the statue commemorating the peace between Argentina and Chile. Sailing up the west coast on the Grace Line's *Santa Lucia,* bargaining with natives who came aboard at Manta, where Panama hats are made.

I love South America.

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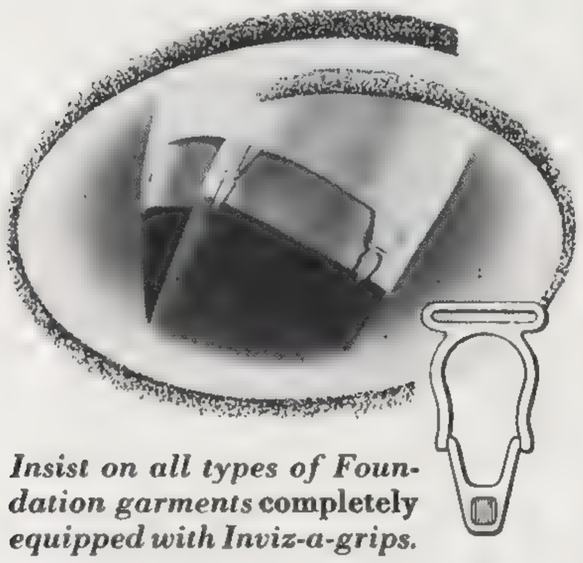

Insist on all types of Foundation garments completely *equipped with Inviz-a-grips.*

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OF TAHITI I SING

AFTER a long time at sea, the first view of Tahiti is a thrill. It springs out of the blue Pacific like a smooth-flanked mountain of preserved mint jelly with a border at the base of whipped cream and cherries. Three miles out, the breeze has brought the odour of it—the smell of copra—an odour that is thick, pungent, and only to be described by the gesture of holding the nose firmly between the thumb and forefinger. The time of approach should be just before dawn. The mists rising from thousands of waterfalls turn to rainbows, and the little town of Papeete, fresh-washed at a distance, nestles white and red in the new light of day.

Landing takes a long time. Going through the Customs is complicated by the sudden necessity one has to understand jargon French and simple Tahitian (which is a language composed almost entirely of vowels and gestures) and by little Tahitian girls, not so simple, who are collecting items of Americana in their note-books. The Customs men, in three languages, watch for firearms and phonographs. Because immoral French records are especially tabu, the guards hold everything phonographic for the Tahitian board of censor and review. When they first heard Maxine Sullivan swing "Loch Lomond," they didn't recognize the words, but they knew they shouldn't be for general consumption. (It is hard to discern phonographic pornography when Scotland goes via the Hot South to Tahiti.)

After being permitted to land with all except the most essential parts of the piled-high luggage, which will be held for that long contemplation of any South Sea official, stroll down the water-front looking for a room. Covering the Tahitian water-front, even that first time, is unfolding a perfect pictorial panorama that is too brightly coloured to be real, too much a fairy-tale to be believed.

PUTTING AMERICANS IN THEIR PLACE

At the moment reality seems remote as America, Sophy enters one's life. Sophy is real as the good earth. She owns a water-front boarding-house, weighs two hundred and forty pounds, but walks so lightly that coming from market she seems to be a figurehead blown by a strong breeze. She has known Americans since O'Brien wrote *White Shadows in the South Seas,* and only adds three dollars to her regular rate of sixty cents a day when they appear. She can spot them as far as they can smell copra, so shrugging shoulders and speaking Pig Latin does the stranger no good, and only makes Sophy distrustful. If Sophy becomes distrustful, she will not allow her guest to lock his thousand dollars worth of Leica equipment in his room. (If she does not distrust him, she will not allow him to lock it up anyway for fear he is distrusting her.) She also knows which Americans have hopefully brought money enough to last them for three

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Please HIM with toiletries he respects . . . Rugged, colorful porcelain jugs and clean, MANLY odeurs make Courtley Toiletries preferred by HE-men . . . Courtley meets man's every personal need from soap to powder, with special toiletries for electric razor users . . . at better toiletry counters.
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3-PIECE SHAVE SET . . . $5
3 JUMBO BATH SOAPS, $1 & $1.50
ELECTRIC SHAVER'S SET . . . $3.75

OF TAHITI I SING

months and which can, by stinting, last one month. For the one-month American, she recommends Chez Stuart with a gesture of regret; for the three-month American, she arranges one well-fed month in her own boarding-house.

Once her American is settled, she begins to soften the blow of the bill she will present by showing him that he is getting extra service. "I will tell you some stories of Old Tahiti that no one else knows," she announces. However, when the budding author is leaving with bulging note-books, she is apt to say with the naïveté of a child, "You don't need to bother with those old stories of mine. You can read them in your public library in books by O'Brien, Nordhoff, Hall, Somerset Maugham, Smith, and Jones. These writers—they can keep nothing to themselves."

Once having settled in a room at Sophy's, and brushed out a few of the brisk little lizards that cling precariously to the ceiling over the canopied bed, and read her only printed instruction—which says blandly that "ladies should not spend the night"—the next step before South Seas lassitude overtakes you is to see the Island.

Tahiti is four hours around its edge in a limousine driven by a rakish Tahitian chauffeur—four hours or six months in the hospital. Collisions are so frequent, they do not attract the interest of the childishly curious natives. Eventual return to Sophy's is surer if the trip is made in an open-air bus. It is also more cosy, for the American is apt to be given a Tahitian baby to hold or, if the baby supply gives out, a Tahitian grandmother. Tahitian grandmothers do not look over twenty-one. By bus, the trip around the Island may be eight hours or three days, depending on how vital the piece of machinery that falls out is to the general well-being of the bus.

Getting out of Papeete is an achievement of enough magnitude to cause the sightseer to give it all up and spend the week-end in the nearest café. And any one having his interests at heart would advise him to do so. But he insists on making the effort and goes to the bus station on schedule. At a glance, he realizes it will be some time before the bus leaves. The city Tahitians have gathered around the bus and are giving the bus driver messages to be delivered verbatim to their country cousins. These are apt to take on the general tone of the oration in the old days of free silver. There are also packages to be delivered and Tahitian farewells to be made—farewells of such heart-rending duration that it is impossible to realize that the "fareweller" and the "farewellee" will not see each other for, perhaps, three whole days.

During the interim between the time the bus starts and leaves, it is possible to see the market across the square. The market is a vast shed with fruits and vegetables to be eaten uncooked at the (Continued on page 118)

Linweave
WEDDING PAPERS

To herald the beauty of your wedding — Linweave Wedding Papers, the accepted crest of fine taste.

AT YOUR ENGRAVER'S, STATIONER'S, PRINTER'S

At fine shops everywhere or write NAN TAILOR, 1375 Broadway, New York City

From California, the testing ground for slack ensembles, come these new creations. Tailored of Sandeze checked denim. Navy check on white. Like all sportswear with the famous "Sandeze" label, there's the promise of a perfect fitting garment. The nation's smartest stores are featuring a wide variety of Sandeze playclothes made to fit your every "playmood." Many colors and combinations are inspired by cheerful California wild flowers.

BEACHWEAR ~ SPORTWEAR
SANDEZE
HOLLYWOOD
REG. U.S. PAT. OFF.

E. B. MYERS CO.
511 Venice Boulevard, Los Angeles

Write for name of your nearest dealer

NO WONDER Tampax is traveling fast and Tampax users growing. In addition to the new converts to Tampax, many part-time users have now become whole-time users, in view of *the new Super Tampax* size, 50% more absorbent than Regular Tampax.

Perfected by a physician, Tampax is *worn internally* for monthly sanitary protection. The wearer is *not conscious of it,* but can keep up her regular activities without fear of any chafing, wrinkling or showing of a "line." No odor can form; no disposal problems.

Tampax is made of pure surgical cotton, hygienically sealed in individual containers, so neat and ingenious your hands never touch the Tampax at all! Comfortable, efficient, compact to carry in your purse.

Three sizes: Regular, Super and Junior. At drug stores and notion counters: Introductory size 20¢; but large economy package saves up to 25%.

Accepted for Advertising by the Journal of the American Medical Assn.

V-15-40-A

TAMPAX INCORPORATED
New Brunswick, N. J.

Please send me in plain wrapper the new trial package of Tampax. I enclose 10¢ (stamps or silver) to cover cost of mailing. Size is checked below:

( ) REGULAR ( ) SUPER ( ) JUNIOR

Name_____

Address_____

City_____ State_____

OF TAHITI I SING

(Continued from page 117) risk of instant ptomaine; chickens and pigs squawking the last words they have to say with such pathos that, in the future, it is impossible to eat either chicken or ham with ease; barrels of raw fish swimming in brine and coconut-milk. One devours this by keeping the idea of the fish out of mind and simply swallowing rapidly in the old home-remedy method. "I simply love raw fish," the returning traveller tells his shuddering friends.

After the market has been exhausted, a glance at the bus (which as yet only gives an occasional quiver) reveals that an hour can be spent in the café. The café is run by the ubiquitous Chinaman of the South Seas (there is one at every crossroads, smiling, pig-tailed, holding out a yard of silk to a Tahitian girl). From the back room comes what might be the sound of seven thousand tortured mosquitos or a Chinese gramophone record. The terrible (isn't there a better word?) coffee and the delicious crusty bread of Tahiti (French influence) are served with South Seas lassitude. A giggling, beautiful girl will occasionally point a finger at the lone American. Inferiority complexes are not coddled in the South Seas.

As the heat increases, dogs and children curl in the shadows on the edge of the street; a frowzy beachcomber totters to the coolest gutter and sinks into open-mouthed slumber; a great author, words failing him, draws a picture of a Tahitian belle to remind him of something he forgot in college. The horn of the bus sounds insistently. It gives a leap and quiver and an ominous rattle as three spark plugs fall to the street. This odd behaviour causes first disappointment, then because this is the South Seas, the disappointment is covered with inordinate good-humoured conversation and laughter. The bus driver, waving back the hopeful rush of passengers, begins a mechanical strip tease on the motor. It is now noon and time for lunch, which, due to the heat, is better to drink than to eat.

TU PAU, PAU

At three o'clock, the bus is on the road loaded until the mud-guards drag in the dust. The attention the American intended to give to the scenery of Tahiti is riveted on his fellow passengers—the last uninhabitants. Only when all of them lean out the windows to point and grin at a cavern, where festoons of blossoming frangipangi and clusters of bougainvillea cling, does the American take what he came to Tahiti for—a glance at Tahiti.

"*Tu pau pau, tu pau pau,*" they cry.

Tu pau, pau is a ghost, and that is what every waterfall, every deep fresh-water pool, every tree, every shadow, every moonbeam, every unusual natural phenomenon (Continued on page 120)

SMART *and* RELAXED — *that describes your active, town trotting-feet when they're shod in Stetson Tailorites. In no other daytime footwear are style and comfort quite so happily mated as in Stetsons. That's why you'll find it very much worth while to go to your nearest Stetson dealer and be fitted to the kind of fashionable foot-ease that only Stetsons give! Go — today. The Stetson Shoe Company, Inc., South Weymouth, Massachusetts.*

Stetson TAILORITES

STETSON WALKS THE FIRST TEN MILES

At your wit's end about

BREAKING NAILS?

Dry brittleness from misuse of polish or enamels may cause nails to split, crack, peel or chip. Make TIPTEX your solution to long, tapering nails women envy, men admire. This penetrating transparent, wax-free liquid helps strengthen nails for fashionable growth. Applies either over or under polish ....dries almost instantly.... without affecting it. Softens cuticle, too! Use TIPTEX daily.

Tiptex makes no claims in cases of organic or dietetic nail trouble.

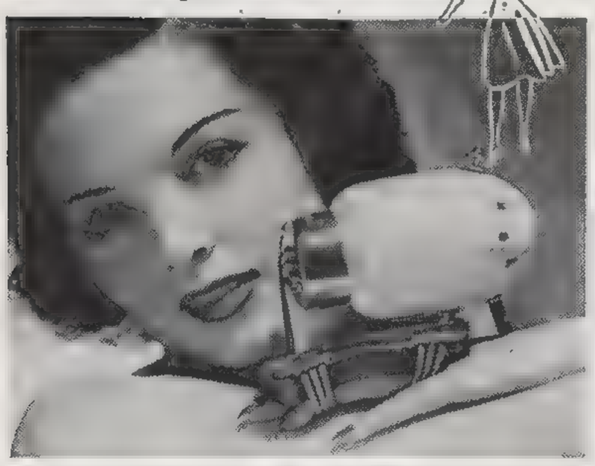
$1 at Beauty Shops, Drug and Department Stores, or write to

THE TIPTEX COMPANY, INC.
601-Z Beaux Arts Bldg., Los Angeles
California

IT PACKS IN ITS POCKET

A robe that's as compact as a Pullman compartment. It folds away neatly and without muss in its own big pocket. Long-sleeved, full-skirted...with a cowl to cover your hair. White-and-grey polka-dot rayon crêpe, piped with coral-red. About $6. From Bloomingdale

Can you live up to your new *Spring Clothes?*



Got a pert new hat? A slim new suit? How about your complexion and your figure and your joy of living? Vitalator is next best to a Swedish masseuse. Massage yourself several times a day, this effortless way, and meet spring with a lilt in your voice and a lift in your step!

THE HEALTH WAY TO GOOD LOOKS

Good for what ails you—backache, muscle ache, headache, tired feet, spring colds, taut nerves. Good for the man of the house too—for scalp massage, body building and sore-muscle relief. Treat yourself to a convincing demonstration *today!*

In drug and cosmetic departments of stores everywhere

or write The A. C. Gilbert Co., New Haven, Conn.

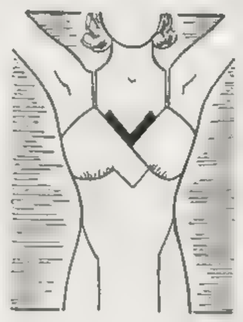
GILBERT *Vitalator*

Chrome finish $8.95
Plastic: maroon or ivory $9.95

SPOTTED SHEERS . . **8.95**

Spotlight Fashion's new fancy for that new "little girl" square neckline . . so utterly charming. Filmiest of sheer chiffon . . entirely *handmade,* with dainty fagoting and shoulder shirring . . Spring pastel hues of pure silk.
At fine stores here and abroad.

YOLANDE • 16 E. 34th • New York



with the "V" *of ease*

V Radelle brings you an astonishing new slip called SIR-PLUS . . . *it yields to your every motion!*

V You S-T-R-E-T-C-H in an ecstasy of freedom . . . get about with perfect abandon . . . you're free from strain on straps and seams . . . free from binding at the bosom . . . At your favorite store. Tailored or lace-trimmed . . . $3 to $5.

ask for
SIR·PLUS
by
Radelle

OF TAHITI I SING

(Continued from page 118) and every usual one means to a Tahitian. It is disconcerting at first, especially when, in the depths of night, a blood-curdling shriek announces that a *tu pau,* is near.

Once entranced by the scenery, it is easier for the traveller to avoid side-glances at the Tahitian madonnas and the island Magdalenes. The sea froths from incredible purple-blue to pale green and snow-white, the little villages of thatched-roofed houses peer out from flowering vines, the roadside is pictorial with Annamese in lampshade hats. A general sense of well-being pervades the creaking bus. Suddenly, there is a Gargantuan clatter, a shower of bundles hurtle through the air, all the women shriek. The rope that has bound the bundles to the roof has broken, the roadside is a litter of debris. The bus driver sighs heavily.

There is only one ray of light. The bus has been stalled in a village where there is a moving-picture house. The show is about to begin. It is a golden opportunity, the Tahitians say with charming smiles, to see a movie. The bus, completely discouraged, sags on its haunches, among women's clothes, papayas, alligator-pears, crates of chickens, cans of soup.

The movie house shows billboards announcing "Bill Cody," in "Shooting Straight." It takes the American almost an hour of mental confusion to realize that what is actually showing is a chapter of the "Perils of Pauline." The Tahitians never know they have not seen Bill Cody. The captions are translated into French by an announcer who, being unable to read English, merely makes a running comment on the picture as it unfolds. His remarks are re-translated by a Tahitian who would be a *succès fou* in an American smoking-car. During the final Hollywood embrace, the more modest Tahitian girls cover their eyes, but the men express their shocked horror at American immorality in a great many well-chosen words.

AND—A HAPPY ENDING

The picture reels on. The American slides down in his seat. He is beginning to assemble his impressions and to feel Tahiti, not the lure of the South Seas, not the fury of a frustrated traveller, but the thing that held Gauguin—the flat, warm, earthy, remote, pulsing body of Tahiti. It intermingles with the "Perils of Pauline," and he is suddenly hopelessly, stupidly, completely in love with the place. He knows why lusty sailors mutinied to return to it; why Robert Louis Stevenson lived there; why Gauguin painted there. Something contaminated, desecrated, rudely torn has somehow remained alive. In no description of it is there a word to express it.

Tahiti is a woman who is all things to all men—like that woman no man has ever possessed. While he gropes for an understanding, he hears dimly the horn of the bus being blown in long blasts. He looks up at the film again. Pauline is off the tracks, in the arms of her suitor once more. The Tahitians hoot their derision. Suddenly just to prove he is at home, the American gives one happy, prolonged, last hoot.

JAN SPIESS

WRITE FOR THESE BOOKLETS

You can simplify your shopping and learn more about many products advertised in Vogue by writing to the addresses listed below for these booklets. They're all free unless otherwise indicated.

Silver

STERLING FOR GOOD FORTUNE gives many pointers on entertaining successfully, and there are valuable notes on table-setting. For this booklet and photographs of table settings in Watson patterns, send ten cents. THE WATSON COMPANY, DEPT. V, 1240 WATSON AVENUE, ATTLEBORO, MASSACHUSETTS.

SILVER . . . ON THE WELL-SET TABLE, Gorham's helpful booklet, takes you through the day, giving correct table-settings and suggestions for each meal. There are also many charming photographs and useful charts. Please send ten cents to THE GORHAM COMPANY, DEPT. V, PROVIDENCE, RHODE ISLAND.

HOW TO PLAN YOUR WEDDING AND YOUR SILVER is Towle's useful booklet, destined to make your wedding plans run more smoothly and more efficiently. It will remind you of important things to do, and serve as a handy guide. Please send ten cents with your request. THE TOWLE SILVERSMITHS, DEPT. V, NEWBURYPORT, MASSACHUSETTS.

THE BRIDE SELECTS HER TABLE SILVER. Via this new Lunt Silversmiths' booklet your problem of selecting silver is made easy. In it you will see all the Lunt patterns, and be given suggestions as to their suitability to definite types of rooms. Please send six cents with your request. LUNT SILVERSMITHS, DEPT. V-19, GREENFIELD, MASSACHUSETTS.

Beauty

CARE, COLOR, FRAGRANCE—BEAUTY. The first three essentials and the final result, beauty, are thoroughly discussed in a charming new Ayer booklet. It tells you how to care for your skin, even if you have special problems, such as enlarged pores. There is an excellent make-up chart. HARRIET HUBBARD AYER, DEPT. V, 323 EAST 34 STREET, NEW YORK, NEW YORK.

A GLAMOUROUS MAKE-UP FOR YOU. Within the pages of this little book by Helena Rubinstein, you will find the secret of a "glamourous make-up"—foundations, powders, lustrous lipsticks and youthful rouges, with a convenient make-up chart. "Beauty in the Making" is another little Rubinstein booklet on the care of the skin. Specify whether you have a normal or oily skin, or a dry skin. HELENA RUBINSTEIN, DEPT. V, 715 FIFTH AVENUE, NEW YORK CITY.

ELIZABETH ARDEN PERSONAL ANALYSIS SERVICE is available to you! Just write in for her Beauty Questionnaire and Make-up Form. After you have returned them, you will then receive an outline of a simple treatment to follow at home. Make-up shades to harmonize with your costume colours will also be suggested. ELIZABETH ARDEN, DEPT. V, 691 FIFTH AVENUE, NEW YORK CITY.

GERMAINE MONTEIL has a beautiful new booklet called "Beauty is not a gift, it is a habit." These fine preparations are fully described, and there are many attractive illustrations, as well as sound advice on the care of your skin. GERMAINE MONTEIL, DEPT. V, 36 WEST 47 STREET, NEW YORK CITY.

THE AFFAIRS OF BEAUTY outlines the Frances Denney beauty treatments for all skin types. For this helpful and interesting booklet, write FRANCES DENNEY, DEPT. V, PHILADELPHIA, PENNA.

Schools

VOGUE'S SCHOOL DIRECTORY—a brand new edition of the directory includes a list of pointers for parents on choosing the right schools for their children. There is a helpful listing of private schools for boys and girls, and vocational schools for adults. For your copy, write VOGUE'S SCHOOL BUREAU, DEPT. 4, 420 LEXINGTON AVENUE, NEW YORK, NEW YORK.

Shoes

SPRINGTIME—ENNA JETTICK TIME is the title of a gay new folder showing the latest styles for spring. For your copy, write ENNA JETTICK SHOE COMPANY, DEPT. V, AUBURN, NEW YORK.

FOOT SAVER SHOES are shown in a colourful new booklet, full of illustrations. For your copy of this helpful booklet, and the name of your nearest Foot Saver dealer, write JULIAN & KOKENGE, DEPT. V, 48 WEST MAIN STREET, COLUMBUS, OHIO.

Foundations

SHE KNEW HER WAY AROUND is the success story of the well-known girdle, called "Smoothie." This little book tells how the "Smoothie" has achieved its success—by its gentle persuasion, its unusual basic design, and its wearable qualities. For your copy, write the makers of "Smoothies"—THE STROUSE, ADLER CO., DEPT. V, NEW HAVEN, CONNECTICUT.

FREE FIGURE ANALYSIS—just what type of foundation you need, whether you are top-heavy or wide-hipped, this little analysis will help to solve your problem. For this analysis and the name of the store nearest you carrying Venus foundations, write JANE JACKSON, DEPT. V, VENUS FOUNDATION GARMENTS, INC., 123 N. WACKER DRIVE, CHICAGO, ILL.

BALI—this time, we have a booklet, not on travel, but on the new Bali foundations. Among those illustrated is one to give your figure the new long line. FAY-MISS BRASSIERE CO., INC., DEPT. V, 8 WEST 30 STREET, NEW YORK CITY.

Travel

SAIL SOUTH takes you adventuring across the Pacific to Hawaii, from there to Samoa . . . from Samoa to Fiji . . . from New Zealand to Australia! Matson has also provided in their complete booklet for the important concrete details of your trip. MATSON NAVIGATION CO., DEPT. V, 215 MARKET STREET, SAN FRANCISCO, CALIF.

ASTONISHING YELLOWSTONE is a thrilling new booklet, with page after page of photographs of the breath-taking falls and geysers, the appealing animals, the lavish scenery, and the comfortable, livable inns. You are also told how to get to Yellowstone, and given much general information that will enrich your trip. NORTHERN PACIFIC, E. E. NELSON, 313 NORTHERN PACIFIC RAILWAY, ST. PAUL, MINNESOTA.

COLORADO SPRINGS—THE BROADMOOR are practically inseparable; one seldom thinks of the one without the other. This fine hotel, its accommodations and activities are pictured in a new folder. The lovely country surrounding Colorado Springs is also shown. THE BROADMOOR, COLORADO SPRINGS, COLORADO.

PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.

VOGUE'S ADVANCE MERCHANDISE PORTFOLIO

APRIL 15, 1940

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SUMMER COLLECTIONS

Did you realize how neatly the new summer clothes fall into well-defined categories? Here are a few important points to help you plan promotions.

PLEA FOR PLEATS

Did you realize that skirts look noticeably slimmer, but that frequently slimness is an illusion? Pleats enter into the picture; they fall straight, but give easy fullness. Pleated-all-around skirts are numerous, and extremely smart. Accordion pleats, inverted pleats, unpressed pleats and folds—all types are shown. There are also pleated panels, bodices, frills.

JACKET MAGIC

Did you realize that almost every dress has its own little jacket? That most jackets are at least two inches longer? But that bolero jackets are still smart? "Jacket Magic" might be a good way to emphasize their versatility.

BUTTON, BUTTON . . .

Did you realize how many dresses button down the front, all the way from the neck to the hem-line? This is true in dressier clothes, as well as sportswear. One of your early summer promotions could be on the age-old "button, button" game with the answer in all your button-down-the-front dresses. Point out how new they look, how flattering, how easy to wear and take care of!

BLOUSED LINE—TWO-PIECE EFFECTS

Did you realize that the new shirt-waist dresses have bloused tops and straight skirts? That a two-piece effect is destined for a great future? This silhouette is new and interesting, reminiscent of Chanel. It has a bloused back and pleated skirt; its bodice fits smoothly in front to just two inches below the hip-bone.

APRON STRINGS

Did you realize how outstanding apron dresses are? There are three types: French-maid aprons—long or very short panels edged with self-fluting; Cooks' aprons—pleated front panels; Nurses' aprons—carried around to the back, with a curved split. Some are inserted or applied, some detachable.

DID YOU REALIZE?

That there are still a great many waist-bands? Skirt pockets and patch pockets remain popular? Waistcoat-type bodices appear frequently? Neck-lines vary —the most popular is high and close to the neck; others are V, square, oval. That there is a new silhouette—it has a long moulded tunic-top, with a twelve-inch pleated flounce around the bottom? That long sleeves continue?

COSMETIC COMMENTS

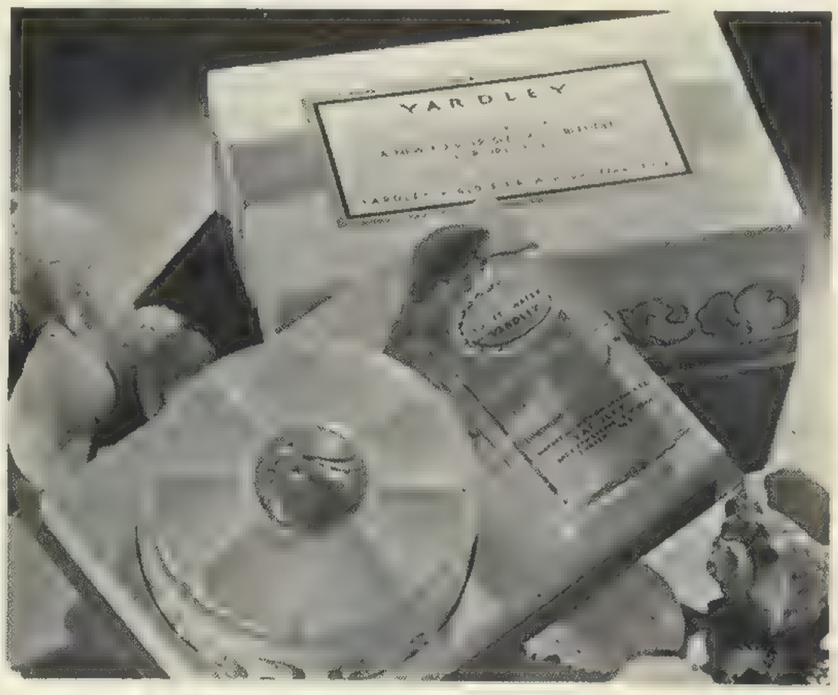
Attention-attracting ideas for indoor and outdoor summer promotions

Vacuum cleaning the skin is the newest approach to a lovely complexion. It's done with Vac, a conical shaped affair of cream-coloured plastic. One rubber end is compressed with the fingertips, which dislodges the dirt from the pores by the same action which cleans a rug! The result of these labours can be seen in the residue left in Vac after using. Vac Products Co., 1239 Broadway.

Beauty on the beach via Elizabeth Arden's Suntan Oil Caps. In two colours, Café and Honey; unbreakable, so that they can be tucked into pockets; each capsule holds just enough for one application.

Yo heave ho! and a canteen of Charbert's Gardenia-scented suntan oil! It's of pottery, slung on a red sea-rope, and the signal-flag border translates into a play on an old adage, "Gentlemen Prefer Bronze".

Pomp and circumstance! The pomp: Prince Matchabelli's six cunning little crowns of soap in Rose Geranium (pink) or Verbena (blue). The circumstance: the arrival of house guests.



A head-line merger: Yardley's new Bond Street Toilet Water and English Complexion Powder (perfumed with the same sophisticated Bond Street scent) nestle together into one very special package.

It's "Summertime" again —Charles of the Ritz's toilet water and dusting powder—but in a new odor and package. The new label is charming: it's pink, with gay, summery things like bees and butterflies embossed on it. Powder and toilet water are pink, too!

An atomizer now caps Bouquet Lenthéric flacons, producing a fine dissemination of the spray of fragrance. And it's very convenient: the flacon is held, and the bulb pressed with one hand.

Summer vacationing made simple! A handbag by Helena Rubinstein with an inner zipper compartment, and a wonderfully neat detachable case fitted with preparations. A miracle of compactness!

All-star double-header by Bourjois. They've combined Evening in Paris Bubbling Bath Essence and Bath Powder into one package, to make summertime bathing doubly fragrant and refreshing.

NOTED IN THE MARKET

Miscellaneous discoveries full of news and promotional value

Very, very deluxe is this striking bracelet of crystal flanked by onyx, set on a wide sterling silver band. The signature of designer Wiwen Nilsson is engraved inside. Orrefors Galleries, 5 E. 57th St.

A prancing steed in turquoise against a striped background decorates the enamel top of Lenthéric's new double compact—and very gay it is! There's also a grey moire case to coddle and protect it.

In the bag there's a highly convenient compartment that lifts up (but not out). The bag itself is big (but not too big), with nice dressmaker details. It's of black or red pinseal, and it comes from Pichel.

Clock-wise: this narrow maroon calf-skin belt has a simulated clock-face for a buckle. The metal pin that goes into the holes is also a clock-hand. At Novostyle.

Two into one: the tweezers fit into the handle of the magnifying mirror, which fits into a flannel case. It's "Tweez-Vue" by Schildkraut Bros., 303 Fifth Avenue.

Dogwood for the lapel; for the head. (And it's amazingly realistic!) The head-piece is held on by a bow in back, surmounted by a green veil. Herman Plaut.

De Angeli-Frua Printed Fabrics is the name of a leading Italian textile business. Piece-goods buyers and dress manufacturers will find beautifully designed and beautifully made silk, rayon, and cotton prints—and the nice part is, they're available for three-weeks delivery.

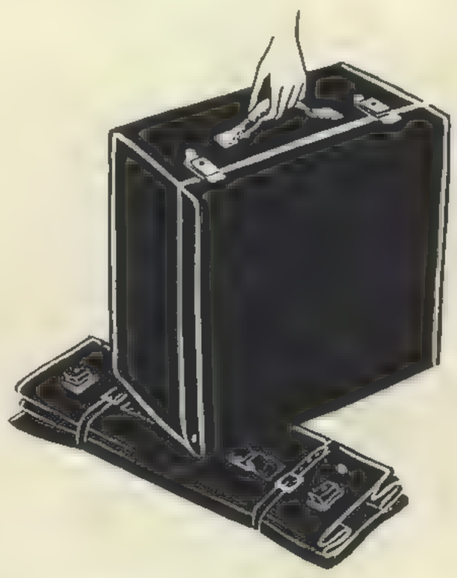
At a time when import deliveries are difficult this new source of certain supply should prove a most interesting piece of information. Also to be noted is a large groups of scarfs in silk, rayon, or cotton prints. 565 Fifth Avenue, New York City.

Cotton under cotton is a good motto for this year's crop of cotton lingerie. This nainsook slip has four gores so it won't twist, a shadow panel, is Sanforized-shrunk. Her Majesty, 152 Madison Ave.

Fine as cobwebs, and very chic, are these mousseline de soie handkerchiefs for day and evening. N.B.: the borders are sewn in, giving scope for perfectly lovely colours. Frances Gack, 655 Fifth Ave.

Forecast Fabrics is the name of a new house, with brand new ideas about the styling of woollens. Mr. Leo Del Monte, long president of Del Monte-Hickey, has the ideas and does the styling. His plan is this: to style woollens for specific types of garments—to weave patterns which will fall where the cutter wants them.

The patterns of his woollens consider the position of the waist-line, the lapels of a suit or coat, the length of the garment. No matching or extra cutting is needed to make the design work out. All woollens are made of imported yarns. 1450 Broadway.



Upsy-daisy it goes, this cotton twill, waterproof brown suitcase with its tan calf trim. It collapses into a shadow of itself when not in use. From Mark Cross.

"Beach pyramids" they're called, these coral bags to sling over your shoulder. They're rubber-lined—one is for wet, the other for dry beach things. Kleinert.

SEEN AT PALM BEACH

An editor of Vogue sketches some of the smart costumes as a lead for your summer selling

Striped, full-and-long-sleeved blouse with shorts. Note the high waist-band

COLOURS AND FABRICS

All beiges smart; also pale grey; grey-blue; white
Gabardine very important, especially for slacks
An abundance of piqué and linen skirts

THE LONG TOP

Long sweaters worn over very short pleated skirts
Long-torso jackets atop slacks looked new
Button-down-the-front tunics over short skirts

MISCELLANIES

Trend towards stricter, more tailored play clothes, even in short play dresses
Stripes galore; some printed slacks
Many bare midriffs for late afternoon

Full slacks with bare midriff, long-sleeved tie top

Long, long tunic over a short, short skirt

Long sweater over a very short pleated-all-around skirt

Gabardine slacks-outfit in dull, muted tones brightened with gold buttons

Plain sweat-shirt with simple slacks. (Notice the popular bag-over-the-shoulder)

Long jacket over linen or gabardine slacks

FIVE PROMOTIONS

Suggestions from this issue for late spring and early summer

FASHIONS IN LIVING

Vogue says: "In the country, tweed suits are the vertebrae of your wardrobe."

Here's an idea for a store-wide, springtime promotion! Take the idea underlying this issue of Vogue, and apply it to the merchandise in your store. You'll get the gist on pages 66 through 71, where you'll see complete wardrobes for The Lady Who Lives in the Country, and The Lady Who Lives in Town.

Play a game of Categories: plan your promotion according to types. Show your customers complete wardrobes to fit—and outfit—their own fashions of living. The promotion should have strong individual appeal, to sell merchandise. Devote your windows to it. Display your costumes in very typical interiors—country home, city apartment, etc. And pepper them with "Vogue says" quotations.

IN THE PINK

Vogue says: "Pink's perfect for spring."

Carnival time never fails to leave its mark on fashion—and this year it's "Pink Lemonade", Revlon's luscious new shade. (Pages 60 and 61.) Remember: Paris used a lot of pink; and America has always considered it a Number One Flatterer. We think these pages are ready-made promotional touchstones. Do a "Pink Lemonade" window! You might try a daring background of red and white circus stripes! Feature all your pink merchandise—day and evening dresses, suits, blouses, hats, and Revlon nail polish and lipstick. And as a stunt, have all your mannequins sucking straws stuck into very circus-y looking Pink Lemonade cups!

FOR LONGER DAYS

Vogue says: "Sheer dress and jacket for spring and summer."

The days of the longer jacket are lengthening! On page 82 you see the Summer 1940 versions. We think you should pitch into one of those catch-the-eye one-outfit-with-two-uses promotions. *With* jacket, these dresses make neat tailleurs for late spring; *without* jacket, they're grand for all-summer-long wear in town. They're the backbone of a spring-summer wardrobe, so go to bat for them, and strike home the double-season selling idea in your window-displays.

AS PER FORMULA

Vogue says: "Navy-blue with white linen—as endearing as ever."

Pages 76 and 77 are on tenter-hooks, so eager are they to be promotionalized! Turn to them, and you'll see how clothes for "In the City—In the Spring" have been concocted into a formula, according to fashion's prescription!

Formula No. 1 is that fashion crocus which keeps popping up on the landscape every spring, always fresh and attractive, navy-blue with white. Formula No. 2 is the very urban all-over beige. So plan each of your windows to follow Vogue's formulae. Paint on your backdrops large labels listing the ingredients, and tag them with "Vogue says" quotations.

FABRICS

Vogue says: "Gabardine—especially handsome in sandy, 'natural' shades."

Tailors well—has clean lines—won't lose its shape—retains its press—that's gabardine! And in sandy, "natural" shades, it is especially smart. (See pages 54 and 55.) We think you should launch a gabardine promotion, ringing in slacks (watch them!), shoes, coats, bags, etc.

Doesn't wilt—resists crushing—wards off heat—that's shantung or tussur. (Pages 72 and 73.) These are good ingredients for a how-to-keep-fresh-as-a-daisy-in-summer promotion. It's our old cry: the excellence, the practicality, and fashion points of the *fabrics* should be made to sell ready-to-wear.

VOGUE SELLING AIDS

For the four quotes mounted on free cards, write Vogue Merchandising Service, 420 Lexington Avenue, New York City

VOGUE SAYS:
"Gabardine is especially handsome in sandy, 'natural' shades."

VOGUE SAYS:
"Pink's perfect for spring."

VOGUE SAYS:
"For longer days—longer jackets."

VOGUE SAYS:
"For complete urbanity—beige with beige."

Additional quotations for your own cards and for advertising copy. Not available on free cards.

READY-TO-WEAR

Vogue says: "A spell-binder for your trousseau—an organdie coat."
Vogue says: "Drift in black tulle, with confectionery white lace."
Vogue says: "New sweetheart—the dress with the 'double-breasted' skirt."
Vogue says: "There's nothing prettier than pink."
Vogue says: "Shantung and tussur—back again for town and country."
Vogue says: "Black shantung has a nice degree of formality."
Vogue says: "Pale beige tussur is right in town or in the country."
Vogue says: "Sheer dress and jacket for spring and summer."
Vogue says: "Printed dress and jacket for that neat-as-a-pin look all day."
Vogue says: "Try the sturdy grace of seersucker."
Vogue says: "White jackets—white hope of a spring and summer wardrobe."
Vogue says: "Navy-blue crêpe with white piqué couldn't be more refreshing."
Vogue says: "Navy-blue with white linen—as endearing as ever this spring."
Vogue says: "Appear in a Victoria-inspired dinner costume."
Vogue says: "Wear a white gabardine jacket with your navy-blue dress."
Vogue says: "The longer jacket gives you lengthening lines."
Vogue says: "A short, boxy jacket counterbalances width below the waist."
Vogue says: "Wear chiffon for dinner or dancing."

LEADERSHIP

Did you know that for 31 years Vogue has led all women's magazines in advertising linage? Not once or twice, but 31 times in 31 years, Vogue has been first! Let Vogue's leadership, Vogue quotations help your store.

MORE READY-TO-WEAR FOR THE COUNTRY

Vogue says: "The coat for many occasions—a boxy, pepper-and-salt tweed."
Vogue says: "The Norfolk type of suit is your faithful friend."
Vogue says: "Tweed suits are the vertebrae of a country wardrobe."
Vogue says: "A glorified shirt-waist dress has the right degree of Sunday charm."
Vogue says: "Action sleeves and a free skirt help keep your mind on the golf ball."
Vogue says: "Striped denim for the down-to-earth business of gardening."
Vogue says: "Denim for gardening—able to face the laundress fearlessly."
Vogue says: "Clothes for long evenings at home are half the charm of country life."
Vogue says: "Slacks take another step forward this spring."
Vogue says: "Spectator sports clothes fill up a large space in a country wardrobe."

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APRIL 15, 1940

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